

# **Theme design in the music concert ‘October #Beatz 2017: Rubik’**

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<p>This report covers the planning and implementation of the theme 'Rubik' in the production of the concert 'October #Beatz 2017', the annual concert hosted by the Vietnamese-based music club Music For Friends Helsinki (MFF). The thesis writer participated in the project as the co-project manager, content coordinator and performer. However, the thesis was written only from the perspective of the content coordinator.</p> <p>The project was started in May 2017, involving the members of the club as both organisers and performers. The concert took place on 7 October 2017 at Gloria Stage. Project closure was organised in late October 2017. It aims to strengthen the satisfaction and loyalty of the audience by enhancing the experience with theme design.</p> <p>The theoretical framework discusses topics of event project management, experience design and event staging. After providing the background information about the October #Beatz concert, the report describes and assesses the process of planning and implementing the Rubik's theme on the staging elements of the concert, following the project management model. The focus is laid on the content and production of the concert.</p> <p>The results of the concert imply that the Rubik's theme had a positive impact on the experience of the audience, particularly via the new format of the show and the performance quality. Despite the show's success, the continuation of the next show was in question amongst MFF members.</p> <p>The report also includes the author's personal evaluation of this thesis project and suggestions for the organisation of future events.</p>	
<b>Keywords</b> event production, experience design, concert, theme design, event staging	

## Table of contents

1	Introduction .....	1
2	Event planning and production .....	3
2.1	Events and their classification .....	3
2.1.1	'Event' definition .....	3
2.1.2	Event classification.....	4
2.1.3	Entertainment events .....	5
2.2	Event planning and management process .....	6
2.2.1	Initiation .....	7
2.2.2	Planning .....	8
2.2.3	Implementation .....	9
2.2.4	The event .....	9
2.2.5	Shutdown .....	10
2.3	Event experience design .....	10
2.3.1	Event as an experience .....	10
2.3.2	Four realms of experience .....	11
2.3.3	Theme design .....	14
2.4	Event staging .....	15
2.4.1	Programme .....	16
2.4.2	The stage .....	19
2.4.3	Sound .....	20
2.4.4	Lighting .....	22
2.4.5	Production schedule.....	23
3	Background of October #Beatz Concert .....	25
4	Planning and implementing the theme 'Rubik' of October #Beatz 2017 .....	27
4.1	Initiation .....	27
4.1.1	Audience profile .....	27
4.1.2	Organisational structure .....	30
4.1.3	Choosing the event format .....	32
4.1.4	October #Beatz 2017 theme design .....	34
4.2	Planning .....	38
4.2.1	Concept generation .....	40
4.2.2	Performance planning .....	42
4.2.3	Programme planning .....	45
4.2.4	Production planning .....	47
4.3	Implementation .....	50
4.3.1	Rubik's theme implementation .....	50
4.3.2	Practice arrangement .....	52

4.3.3	Programme coordination .....	53
4.3.4	Production coordination.....	56
4.4	The event day (7 October 2017) .....	58
4.5	Shutdown.....	62
4.5.1	Audience feedback.....	62
4.5.2	Closure meeting.....	63
5	Evaluation and Conclusion.....	65
	References .....	68
	Appendices.....	70
	Appendix 1. Pre-event's audience survey.....	70
	Appendix 2. October #Beatz 2017's poster .....	74
	Appendix 3. 'In Sync' video series' publishing calendar.....	75
	Appendix 4. 'Rubik' video series publishing calendar .....	76
	Appendix 5. October #Beatz 2017 final set list .....	77
	Appendix 6. October #Beatz 2017 stage requests.....	78
	Appendix 7. Sound and lighting script .....	84
	Appendix 8. Event day's master agenda .....	98
	Appendix 9. Post-event survey questions.....	99

# 1 Introduction

The thesis is product-based, with the subject being the annual concert October #Beatz 2017 hosted by the Vietnamese-based music club Music For Friends Helsinki (MFF). Members of the club take part in both the performances and the event planning process. The thesis writer was assigned to be the co-project manager and content coordinator of the event. She was also amongst the instrumentalists who performed in the concert.

The concert took place on 7 October 2017 at Gloria Stage. Project initiation started in May 2017 and the closure meeting was organised on 22 October 2017. The thesis aims to document and assess the creation, planning and development of the theme “Rubik” into the content and production of the 2017 concert in order to increase audience satisfaction and royalty. A pre-event survey was carried out before the project started to study the audience profile and their preferences. A new concert format was first chosen based on suggestions of the members and the audience, then a theme was decided in support of the new format. Afterwards, an approach that involved experience staging was adopted throughout the preparation in addition to the project event management framework. The setup and load-out of the event occurred on the same day with the concert and project closure took place after two weeks. A similar set of questions regarding the content were distributed in the post-event survey to measure the effect of the new concept.

This report will facilitate the planning and management of future event projects regardless of types and sizes by providing an insight into the concert planning process as well as how to design an event concept. The thesis not only serves as a reference for the next concert, hence benefitting the club itself, but it is also of use to event planners and producers who wish to enhance the customer experience in their events. Topics of event project management, experience design and event staging will be covered in the theoretical framework.

The thesis only focuses on the design domain of the event (Figure 1), which include content, entertainment, production, programme and theme. The catering aspect is omitted. In other words, it only discusses how the main theme influenced on the event’s staging elements, including song selection, programme, stage setup, and sound and lighting. Other aspects of event management will not be elaborated.

The report is structured into a theoretical part and an empirical part. To specify, the second chapter discusses the theories related to music event production that are relevant to the thesis. Literature on event definition and classification, the event planning process,

event experience design and event staging is reviewed. The third chapter introduces the host organisation MFF and provides the background of October #Beatz concert. Chapter 4 describes the planning and implementation process of the project based on the project management framework introduced in Chapter 2, with a focus on event content and event production. Chapter 5 contains the author's self-evaluation of the project by comparing the results to the previously identified objectives and reflecting on the implementation and writing process. It also concludes and gives further suggestions for the development of future events. The report is wrapped up with references and attachments.

## **2 Event planning and production**

The chapter provides a theoretical framework about event planning and production as well as experience design, including event definition and classification, event planning and management process, event experience design, and event staging.

### **2.1 Events and their classification**

This subchapter introduces several definitions of ‘event’ and ‘special event’ as well as ways to classify events. It then narrows the discussion to entertainment events and their attributes.

#### **2.1.1 ‘Event’ definition**

The term ‘event’ has been defined in various ways by various professionals across the event field. Devine and Moss (2014, 99) regard an event as an occasion where individuals with a common interest are “brought together for a shared unique experience”, whilst Matthews (2008a, 2) uses a more specific term ‘special event’ (though Getz and Page (2016, 46) state that the way planned or special events are labelled rather depends on one’s perspective), and he considers it a “gathering of human beings” with certain purposes such as celebrating, selling, educating, etc. An event can be “as simple as a birthday party” (Matthews 2008a, 2) or as complex and huge as “national days and celebration, important civic occasions, unique cultural performances, major sporting fixtures, corporate functions, trade promotions and product launches” (Allen & al. 2011, 11).

Both definitions above evidently suggest an event always involves the participation of groups of people, which coheres with Frissen & al.’s (2016, 29)’s statement - “it takes at least 2 Stakeholders to create an event”. This is further demonstrated in Getz (2005, in Allen & al. 2011, 12)’s explanation of special event, in which he gives two definitions from the perspective of each of the event’s main stakeholders - event organiser and guest, respectively:

1. A special event is a one-time, or infrequently occurring event outside the normal program or activities of the sponsoring or organizing body.
2. To the customer or guest, a special event is an opportunity for an experience outside the normal range of choices or beyond everyday experience.

Getz’s former definition implies that special events may either occur once or on a regular basis, yet none of the occurrences are the same and can be replicated, as claimed by Getz and Page (2016, 46). It is not only the change in guests’ and participants’ expectations, moods and attitudes that make their experience differ and become unique (Getz &

Page 2016, 46), but this uniqueness also comes from “the interactions of setting, programme and people” (Getz & Page 2016, 53). In addition, the participant’s experience of the previous event and the organiser’s promotional activities are also amongst the factors that make each individual attendee’s expectations and impressions differ between, e.g. the first annual and second annual (Allen & al. 2011, 275). Hence, it can be deduced that there is a strong connection between planning an event and customer experience of the event, further discussions on which will be presented at section 2.3 Event experience design.

To sum up, an event is a gathering with purposes, involves at least two stakeholders, i.e. groups of individuals, and includes a set of programmes.

### **2.1.2 Event classification**

It is the aforementioned characteristics of events that allow them to be classified in multiple ways. Allen & al. (2011, 12) point out three dimensions that events can be grouped into, including size, form and content. Getz and Page (2016, 66) add that length, periodicity and impacts of the events may also be used to categorise them. On the other hand, Matthews (2008a, 7)’s categories spring from the recognised specialisation of the event organisers, including meetings and conferences, expositions and trade shows, and celebrations, ceremonies, and spectacles.

Event types divided by size include mega-events, hallmark events, major events and local/community events (Allen & al. 2011, 12). Meanwhile, the typology by form or content, according to Allen & al. (2011, 15), divides events into business events, sports events and festivals. Based on the same dimension, Getz and Page’s (2016, 53) categories cover more event types: cultural celebrations, business and trade, arts and entertainment, sport and recreation, political and state, and private functions.

However, it appears that there is a high likelihood of convergence in every typology. The overlap amongst forms of events is indicated by the example of the Olympics Games. It was originally a mere sports event until the International Olympic Committee requested it to include an arts festival (Getz & Page 2016, 54). As a result, the event now falls under both categories ‘sports event’ and ‘festival’, although its size suggests this is a mega-event - the large event that affects the economy and media worldwide (Allen & al. 2011,12). According to Allen & al. (2011, 12), the confusion may also happen with event classification by size, since the “distinctions can be blurred”.



Getz and Page (2016, 66) claim that, from the event studies' perspective, the diversity of events rather makes them unified than separated. Differences amongst the subdivisions naturally lead to the differences in practical issues of each event types. However, it is of importance to identify the common theory across them all. Presumably, the eventual purpose of classifying events is to identify what is needed when organising each event type.

In the context of this report, only entertainment events are studied. The following section will define and describe the characteristics of the category.

### **2.1.3 Entertainment events**

According to Getz and Page (2016, 76), entertainment can range from sport, artistic display to event. To specify, Moss (2014, 6) describes that, from the viewpoint of the industries, the aims of entertainment products are "to attract, captivate and emotionally resonate amongst audiences" via one of the three channels: an event, a form of media or a visitor attraction. Event as an entertainment form is often merged into the category "arts and entertainment event", and as Getz and Page (2016, 53) points out, it may include the following subcategories: scheduled concerts, shows, theatre, art exhibits, installations and temporary art, and award ceremonies.

When a live event involves entertainment, it is not necessarily the main content. At times, entertainment is used as an enhancement factor of the event (Devine & Moss 2014, 99), such as a music performance in an educational conference. In such cases, entertainment is considered one of many intangible offerings that an event offers, amongst atmosphere, decoration, audience interaction, theming, venue aesthetics, etc. (Devine & Moss 2014, 99). It is also cases like this that exemplify the difficulty in categorising events, as discussed in section 2.1.2.

Simultaneously, entertainment can also be central for some events (Devine & Moss 2014, 100). A live music concert may be a paradigm for this case, given the description "a show where the predominant form of entertainment is live music" (Moss 2014, 10). When entertainment predominates the event, the other offerings should also be planned so that they reflect the style of the entertainment performers (Devine & Moss 2014, 100).

One of the key differences between event and other entertainment and creative products, as noted by Goldblatt (2005, 190), is the live production. Devine and Moss (2014, 100) even value organising an event involving entertainment as being "challenging and not for the faint hearted". Significantly, they emphasize the importance of event planning and management prior and during any event. Decent planning helps bringing in all possible

scenarios that can be appropriately integrated into the event, whilst effective management is the key for a live event to run smoothly. The following subchapter will deal with the process of planning and managing any event project.

## **2.2 Event planning and management process**

As Matthews (2008a, 12) points out, the event management process has been defined in different ways, albeit inherently similar, and the phases are often separated by either tasks or knowledge areas. His own model consists of five phases: concept and proposal, marketing and sales, coordination, execution, and follow-up. However, the process of creating an event is more commonly considered to be equivalent to that of project management (Allen & al. 2011, 154). The characteristics that make an event a project include its non-recurrence, the limitation within time, budget and scope, and the eventual outcome it produces. In the context of event management, the project management system “describes the work before the event actually starts, the event itself and finally the shutdown of the event” (Allen & al. 2011, 154). It consists of five phases: initiation, planning, implementation, event and shutdown. Throughout the process, the overlaps between responsibility areas, as well as amongst the phases are inevitable (Matthews 2008a, 12), but the project management approach aims to cover all those tasks and at the same time clarify the confusions (Allen & al. 2011, 157).

Besides, event management can also be divided into five domains of knowledge: administration, marketing, design, operations and risk (Allen & al. 2011, 157). Figure 1 demonstrates the domains and their elements.

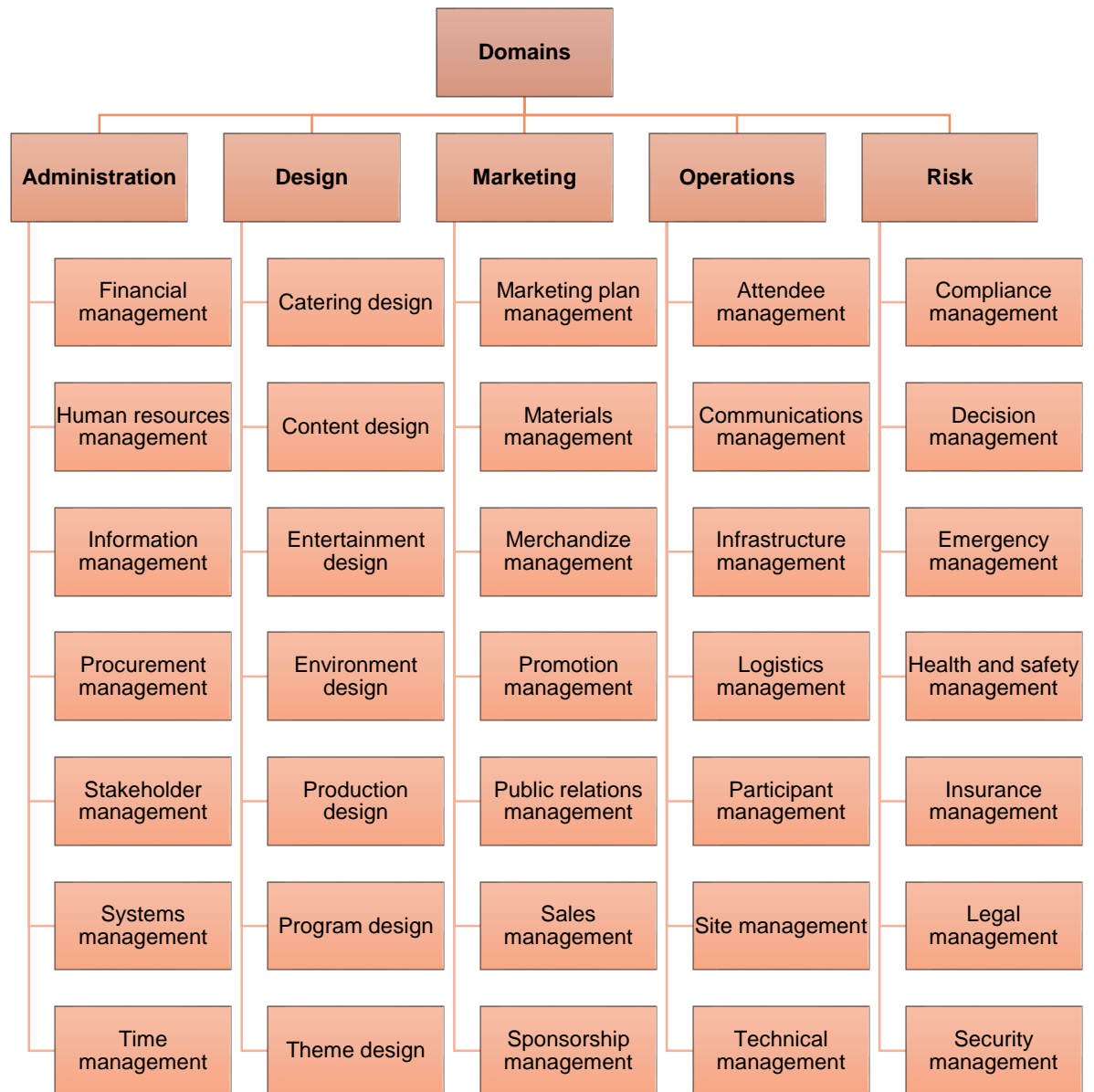


Figure 1. Event Management Body of Knowledge Domain Structure (Silvers 28 December 2004)

As mentioned in the introduction chapter, this thesis only covers the design domain of events, which focuses on the “the artistic interpretation and expression of the goals and objectives of the event project and its experiential dimensions” (Silvers 28 December 2004). Theme design will be the core study point, supported by content design, entertainment design and programme design. Hence, it is more appropriate to apply the project management model for the event process. Each of the following sections will discuss the relevant phases of event project management.

### 2.2.1 Initiation

The event project management starts with the initiation phase, in which ideation and objective setting of the event is considered (Allen & al. 2011, 158). Besides coming up with

the concept of the event, this phase also involves research and preliminary study on the feasibility of the event. The 5 Ws' model by Goldblatt (2005, in Devine & Moss 2014, 105): 'What? Why? Who? When? And Where?' is often of benefit when it comes to setting the context and creating the concept for an event. The summary model is illustrated in Figure 2 below.



Figure 2. 5Ws' model in event planning (Goldblatt 2005, in Devine & Moss 2014, 105)

As noted by Allen & al. (2011, 140), the 5Ws' model can be used to identify the basic parameters of the event before deciding the overall format and event theme. The idea of the initiation phase is complemented by Matthews (2008, 12)'s concept and proposal phase, which he divides by two sub-phases: the preliminary research, consisting of feasibility study, analysis, venue selection, etc.; and the initial event design, which involves preliminary programme, content, budget, creative proposal and what is needed to develop the event concept in detail. The most important one amongst numerous parameters that define the event concept is considered the purpose of the event (Van der Wagen & White 2010, 25). Besides, the event theme is also an issue closely related to the event concept, playing the central role in the whole event planning process. Since theming is one of the main topics in this thesis, more aspects of the event theme will be further introduced in section 2.3.3. Theme design. As soon as the concept is decided, the project is progressed to the second phase, project planning.

## 2.2.2 Planning

During the planning phase, the event organisers' main task is to gather the requirements and resources to establish the event plan (Allen & al. 2011, 158). Potential problems and risks should also be taken into account whilst tasks and activities are sequenced (Devine & Moss 2014, 102). It is at this stage that all knowledge areas, e.g. finance, marketing, human resources, etc., are integrated into the baseline plans, where they all work together. The event plan is commonly visualised with project management tools such as Gantt charts, which map project tasks and their schedules against a timescale (Devine & Moss 2014, 102).

From the strategic point of view, planning should reflect the initially defined objectives and the host organisation's vision and mission (Allen & al. 2011, 108), as it is an important stakeholder in the event (Allen & al. 2011, 129). The plans will be executed and controlled as soon as they are formulated (Allen & al. 2011, 158).

### **2.2.3 Implementation**

The implementation of an event is explained by Goldblatt (2005, 175) as the result of merging the design and the plan. This is when all the plans are applied and synchronised, and at the same time monitored, controlled and adjusted so that they are still relevant to the overall objectives. Communication with different stakeholders is also a focal point during this time (Allen & al. 2011, 158), be it liaising with the venue, recruiting and training the staff or working with the suppliers. The characteristics of this phase can be seen as similar to those of the coordination phase in Matthews (2008a, 13)'s model, which he considers "the most complex and time-consuming phase of the event organising process".

This period ends when the setup of the event starts (Matthews 2008a, 13). Unlike traditional project management, where the products are delivered and make implementation the final phase, event, with its intangible characteristics, fosters an additional phase in project management, 'the event' (Allen & al. 2011, 158).

### **2.2.4 The event**

The event is what differentiates itself from other projects, because its deliverable has a beginning and an ending, and it still requires task running (Allen & al. 2011, 159). During the event, monitoring and controlling from the management tends to have less weight, and is often delegated to other teams. Meanwhile, the management team switches to the 'operations mode', spotting errors and making decisions on the spot.

This phase correlates with the fourth event phase by Matthews (2008a, 13) called the execution phase. Matthews describes it as including three sub-phases: event setup, the actual running of the event, and event strike. As a result of the increasing number of staff as well as the intense encounter with major stakeholders during a short period of time (Allen & al. 2011, 159), administration and flexibility is required from the management. The event ends as soon as the venue is brought back to its pre-event condition (Matthews 2008a, 13).

Another aspect of event management is production management or 'staging'. This process applies for special events that are organised in a similar way of theatrical production

(Allen & al. 2011, 422). A number of prominent elements of event staging will be introduced in section 2.4 Event staging.

### **2.2.5 Shutdown**

According to Allen & al. (2011, 159), the shutdown of the event is the last phase of event management and its plan should be created at the same time the event is planned and implemented during this time. It includes the shutdown of the site and the closure of management. The success of event planning and management is assessed and the preparation for the next events starts. Even though the evaluation often takes place internally, the feedback is gathered from public via feedback form and online media, respectively distributed and searched on websites, social media or personal contacts (Devine & Moss 2014, 117). Devine and Moss (2014, 117) highlight the importance of identifying both successful and unsuccessful elements during the shutdown, because learning from the experiences can create the baseline for the success of future events.

## **2.3 Event experience design**

Events have been addressed by several authors as experiences, which play an important role in defining and enriching people's lifestyles (Allen & al. 2011, 141). It is thus necessary to identify and design the elements that affect the attendee's experience from the early stage of the event process. Brown (2005, in Richard & al. 2014, 3) also claims that it is impossible for effective management and risk planning to compensate for terrible initial event design. The event design process, as described by both Richard & al. (2014, 3) and Allen & al. (2011, 141), weighs more than just the creation of decoration and visual elements of events. In fact, it involves "the creation, conceptual development and design of an event to maximize the positive and meaningful impact for the event's audience and/or participants" (Brown 2005, in Richard & al. 2014, 3).

The following sections explore several concepts related to event design, including the experience definition, four realms of experience and theme design.

### **2.3.1 Event as an experience**

Experience, according to Getz and Page (2016, 223), can be generically described from the 'conative' dimension, the 'cognitive' dimension and the 'affective' dimension, despite having different meanings in different contexts. The conative dimension of experience refers to actual behaviour that involves physical activity, whilst the cognitive dimension can be connected to "awareness, perception, memory, learning, judgement and understanding

or making sense of the experience”, which tends to play the main role in business and educational events where knowledge sharing is the primary goal. The affective dimension of experience reflects feelings and emotions, preferences and values. In other words, it can be linked with pleasure or the sense of belonging, etc.

Meanwhile, from the economic point of view, Pine and Gilmore (2011, 3) identify experience as a fourth offering, after commodity, goods and services. Experience happens “whenever a company intentionally uses services as the stage and goods as props to engage an individual” (Pine & Gilmore 2011, 17), and the distinctions amongst the economic offerings lie in their characteristics: commodities are fungible, goods tangible, services intangible, and experiences memorable. Experiences are staged alongside the goods or services that the company offers in a way that connects to each customer in a personal level. Pine and Gilmore (2011, 17) also point out each experience stems from the interaction between the staged event and the state of mind of the individual, and is therefore different between two people. By definition, an event may be considered a planned experience. Considered one of the pioneers in the experience sector, in 1955, Walt Disney established Disneyland, the world’s first theme park that immersed guests in the world of the characters that had only appeared on the company’s TV cartoons (Pine & Gilmore 2011, 3).

In response to Pine and Gilmore, Smidt-Jensen & al. (2009, in Getz & Page 2016, 224) associate the growth in the experience economy to the customers’ increasing willingness to spend larger money to experience something new, “because basic goods and services no longer satisfy customers sufficiently”. On another note, Sundbo and Bærenholdt (2007, in Getz & Page 2016, 224) divide the experience economy into two sectors: a primary sector which includes organisations that are specialised in producing the experience, and a secondary sector where experiences play the role of the adding values to the goods or service. In the context of events, Getz and Page (2016, 224) conclude that it is necessary to co-locate the presence of both the event producer and the consumer in order for the experience to be realised.

### **2.3.2 Four realms of experience**

Pine and Gilmore (2011, 45) highlight that staging an experience is more about engaging customers than it is about entertaining them. Figure 3 presents four realms of experience, namely entertainment, educational, escapist, and esthetic, all derived from two intersecting dimensions.

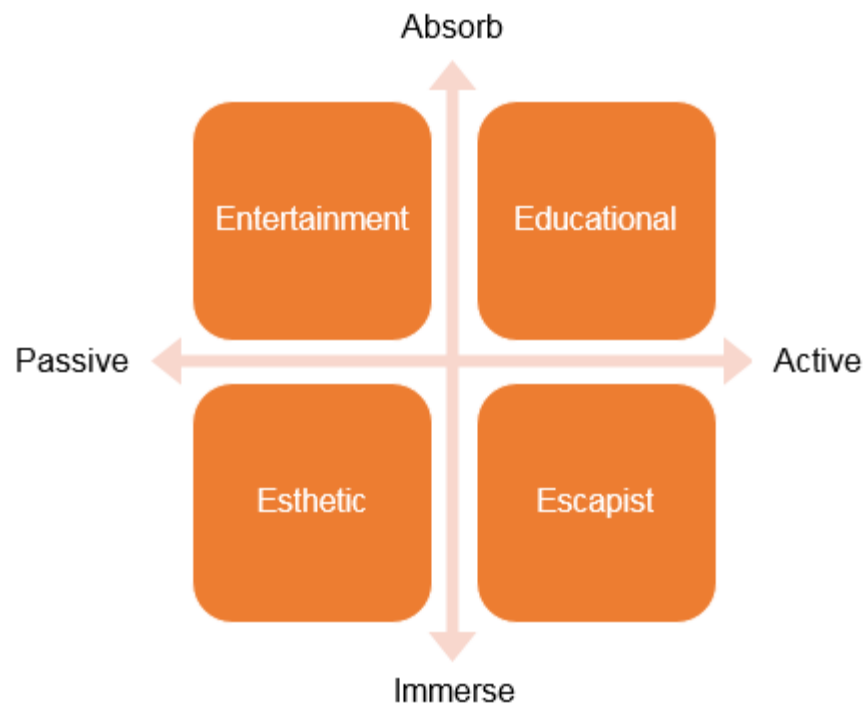


Figure 3. Experience realms (Pine & Gilmore 2011, 46)

The participation dimension is depicted on the horizontal axis of Figure 3, reflecting the level of guest participation (passive-active), whilst the vertical dimension refers to the connection between the customer and the event or performance. When a customer is ‘absorbed’ in an experience, it occupies his/her attention. Simultaneously, ‘immersion’ occurs when the customer becomes physically or virtually a part of the experience itself (Pine & Gilmore 2011, 46).

It is from the coupling of these dimension that the four realms are established. Entertainment is considered by Pine and Gilmore (2011, 47) to be one of the oldest forms of experience. It is ‘passively absorbed’ by the audience through their senses, e.g. when they view a performance, watch a movie, or read a book. Meanwhile, educational experiences involve active participation of the guests. They absorb new knowledge and skills by having their mind or body engaged by the experience (Pine & Gilmore 2011, 48). It is believed that the education model should shift from teaching to active learning; in other words, education should be made interactive to customers, employees, and students. Besides, learning that blends with fun, or ‘edutainment’ may also make the educational experience more effective.

On the other hand, ‘escapist’ experiences completely immerse the guests by turning them into “actively involved participants” (Pine & Gilmore 2011, 50). People become part of the



performances rather than “play the passive role of couch potato, watching others act”. Escapist experiences are considered the polar opposite of mere entertainment. Whilst participants of an entertainment want to ‘enjoy’, of an educational experience want to ‘learn’, of an escapist experience want to ‘do’, Pine and Gilmore (2011, 53) consider the sheer motif of guests who involve in an esthetic experience may just be to ‘be’. In such cases, much as individuals are immersed in an event or environment, they tend to leave it unaffected or untouched. Esthetic experiences also belong to the same passive dimension with entertainment.

Pine and Gilmore’s four-realm model suggests that the service provider can enrich the staged experience by blurring the boundaries between realms. It is the exploration of the aspects of each realm and combination of their elements that result in a truly compelling experience (Pine & Gilmore 2011, 59). The framework in Figure 3 advocates the list of questions that need addressing when it comes to designing an experience, with the focus on the guests themselves, and they are summarised in Table 1 below.

Table 1. Experience design questions (Pine & Gilmore 2011, 59-60)

<b>Experience realm</b>	<b>Guest’s action</b>	<b>Question(s)</b>
Esthetic	To be	What can make the environment more inviting and comfortable?
Escapist	To do, to go	What can encourage guests to do if they are active participants? What makes them go from one sense of reality to another?
Educational	To learn	What activities will help the guests explore certain knowledge and skills?
Entertainment	To enjoy	What entertainment can make the time more fun and more enjoyable?

It is further argued by Pine and Gilmore (2011, 60) that the consideration of the issues mentioned in Table 1 may benefit not only service providers who commence designing experiences, but it also sheds lights to the qualified experience designers themselves “as the means both to enhance current experiences and to envision whole new ones”. The incorporation of entertainment, educational, escapist and esthetic elements into one experi-

ence, according to Pine and Gilmore (2011, 64) is equivalent to the creation of a “mnemonic place”, which fosters memories and encourage the participants to return to the service or event offered. These realms will be taken into account in the initiation phase of the project.

### **2.3.3 Theme design**

As noted in section 2.2.1, event conceptualisation is one of the first step of event planning, and it is crucial to unify it with the event theme. Devine and Moss (2014, 99) stress that apart from logistics and operational planning, this task is essential for organisers of a live event involving entertainment, because an attractive and exciting concept is more likely to motivate the audience to attend the event. According to Getz and Page (2016, 276), a theme “gives meaning to the event, or is the object of celebration or commemoration”. From the experience design perspective, Pine and Gilmore (2011, 67-68) view a well-defined theme as the first step toward staging an experience, and at the same time the dominant idea that should give weight to every element in the experience. This section studies theme design from the experience design perspective with a slight input of the event management perspective.

The selection of themes can be borrowed from various resources. Sociology professor Mark Gottdiener suggests ten themes that experiences can be staged from: status, tropical paradise, the Wild West, classical civilisation, nostalgia, Arabian fantasy, urban motif, fortress architecture and surveillance, modernism and progress, and representations of the unrepresentable (Pine & Gilmore 2011, 72). Bernd Schmitt and Alex Simonson list nine other themes from the marketing viewpoint: history, religion, fashion, politics, psychology, philosophy, the physical world, popular culture, and the art (Pine & Gilmore 2011, 72). In event studies, Goldblatt (2005, 99) traces the original themed event to “the masquerade, where guests would dress in elaborate costumes to hide their identity”. He points out three main resources that event themes are often taken from, including destination, popular culture, and history and current events. Regardless of the variations, Kring (1993, in Goldblatt 2005, 99) argues that “theme development and implementation are really very easy. Themes can be built on just about any item you can think of.” Meanwhile, Getz and Page (2016, 276) categorises event themes from a broader standpoint, in which, a theme can be visual- or sensory-based (in decoration, catering), activity-based (sports), fantasy-based (decoration and entertainment combined), emotion-based (celebration of something of value), or knowledge-based (a conference topic, a workshop problem).

Regardless of the variety, a suitable theme is of significance to experience design, as implied by Pine and Gilmore (2011, 73) as it is to the event (Allen & al. 2011, 140). Pine and

Gilmore (2011, 73) propose five principles that can enhance the creation of a compelling and captivating theme. Firstly, the theme should alter the guest's sense of reality. This is evidently coherent with Getz's definition of a special event, as mentioned in section 2.1.1. 'Event' definition, in which an event creates a unique experience that differs from the participants' everyday experience. This hence indicates that any planned event is an experience that embraces this principle. Secondly, the first principle can be done via the alteration of space, matter and time. The third principle takes the previous one further by suggesting integrating "space, matter and time into a cohesive, realistic whole" (Pine & Gilmore 2011, 76). Storytelling is a recommended tool to employ this principle, as used in books and movies. The fourth principle involves "creating multiple places within a place" (Pine & Gilmore 2011, 76). In other word, the presence of the theme should be seen in different areas of the venue of the experience. The final principle states that a theme should correspond with the character of the host organisation that stage the experience.

According to Getz and Page (2016, 225), although Pine and Gilmore's guidelines were originally directed towards the retailing process, they can still be utilised by event professionals. As the theme forms the basis of an event experience, it is the 'positive cues' that deliver it and leave a memorable impressions in the audience's mind. The most significant positive cues include "high-quality customer service, design elements, the entertainment, food and beverages, and various other sensory stimulations" (Getz & Page 2016, 225). Pine and Gilmore (2011, 91)'s principles regarding theming also include the elimination of negative impression and the possibility for takeaway items, or memorabilia associated with the experience. Additionally, creating the customer surprise is equally important in engaging the customers and enhancing customer relationships (Pine & Gilmore 2011, 152).

The essence of the theme, as claimed by Pine and Gilmore (2011, 78) is that it must create a unified storyline from all design elements and staged events, so that the experience can captivate the audience. A theme can only be considered effective if it is concise and has the ability to excite the customer. Meanwhile, in terms of finalising the event concept, Allen & al. (2011, 138) associate its feasibility with its capability of "achieving the event's purpose, flexible enough to serve the full range of stakeholders and achievable within the available resources".

## **2.4 Event staging**

Allen & al. (2011, 422) describe staging as "bringing together all of the elements of a theatrical production for its presentation on a stage". The types of events that involve staging

include “product launches, company parties and celebrations, awards ceremonies, conference events, concerts, large weddings, corporate dinners, and opening and closing events” (Allen & al. 2011, 422). All staging elements should revolve around the event theme, whilst its common deliverables consist of the stage plan, the contact and responsibility list, and the production schedule. This section covers the following staging elements: programme, the stage, sound, lighting, and production schedule.

### **2.4.1 Programme**

The programme refers to the flow of all elements of an event over time, including the performers, speakers, catering, etc., and it is illustrated by the performance schedule (Allen & al. 2011, 423-424). It is through the programme that the core event experience is created. Allen & al. (2011, 424) consider event programming “both an art and a science” as they point out the factors that influence the event programme:

- The expectations of the audience
- The constraints of the venue and infrastructure
- The culture of the client and main sponsors
- The availability of elements of the staging and their relationship to each other
- The logistics
- The creative intent of the event team.

The programme of an event plays an essential role in creating a memorable and unique experience, hence the need for development over time. Designing a programme for festivals and special events thus require innovation and creative thinking (Allen & al. 2011, 424).

When entertainment is the dominant activity of an event, it appears that it is also important to pay attention to the content of the entertainment programme. Section 2.4.1.1 Content examines factors that contribute to the entertainment content.

#### **2.4.1.1 Content**

As Matthews (2008b, 13) explains, “it is content that drives the success of the performance”. It is the role of the performers to deliver the content to an audience that may not have knowledge and competencies in the performed art, under the constraints of clashed expectations, biased evaluation, limited performance setting or restricted performing time (Matthews 2008b, 14). As summarised by Matthews (2008b, 15), the necessary skill set of an effective performance include “charisma or stage presence, technical proficiency, and choice and interpretation of material”.

Despite the weight of responsibility that falls on performers, in order to create a successful programme, the event producer has the authority to make an ‘informed decision’ by

adjusting the performance based on the performers' abilities as well as the quality and value of the performance (Matthews 2008b, 21). Therefore, knowledge of what makes a good or bad performance in entertainment of all genres is required, including music, theatre, dance, and other athletic performance. However, within the scope of this project, only the aspects of musical performance will be reviewed. Matthews (2008b, 22) divides the main aspects into technique, psychology and presentation. Figure 4 displays the criteria from each aspect.

Technique	Psychology	Presentation
<ul style="list-style-type: none"> <li>• Pitch and harmony</li> <li>• Rhythm and tempo</li> <li>• Dynamics</li> <li>• Tone quality</li> <li>• Practical technique</li> <li>• Style</li> </ul>	<ul style="list-style-type: none"> <li>• Sonic entrainment</li> <li>• Excitation transfer</li> <li>• Tonal sensitivity</li> </ul>	<ul style="list-style-type: none"> <li>• Performing from memory</li> <li>• Logical sequence</li> <li>• Exciting environment</li> <li>• Adapt to audience reaction</li> <li>• Charisma</li> </ul>

Figure 4. Criteria of a good musical performance (Matthews 2008b, 22-25)

The technique criteria refer to the performer's ability to sing or play the music in terms of pitch, rhythm, dynamics, tone, dexterity and flexibility (practical technique) and consistency (style). The presentation criteria expand the discussion of charisma in musical performance in the context of group situations (Matthews 2008b, 25). Their key points include performing without relying on the material; creating a logical sequence that builds up toward the end; setting up an inviting environment with visual aids such as costumes, backdrops, decoration, special effects and choreography; changing the performance in accordance with audience reaction; and indulging in the performance. Meanwhile, the psychology criteria study how the performance can affect human beings emotionally. Sonic entrainment is interpreted by Matthews (2009b, 23) as a phenomenon of sound in which "playing music at certain frequencies may induce entrainment of an audience's brain waves". This concept can be illustrated by the fact that performances of the same rhythm or beat continuously tend to have a hypnotic effect on the audience. Excitation transfer is associated with cases when realistic portrayals or situations generate strong emotional response in the audience (Matthews 2008b, 24). For example, a song about death may heighten the effect of a subsequent upbeat rock song. Tonal sensitivity is used to describe the awareness and recognition of unfamiliar sounds in terms of genres and cultures (Matthews 2008b, 25). For example, electronic music or music scales from other continents should be adapted to instead of being judged as inappropriate.

It is believed that by comprehending the above criteria, the event producer may choose appropriate acts for the particular event (Matthews 2008b, 21). However, the content may only be deployed when studied in association with other event parameters, such as audience, venue plan, scheduling, technical support, and performer liaison (Matthews 2008b, 32). The next section will discuss how to build and put together the event content into a complete show.

#### **2.4.1.2 Building the show**

Considering a show as a finished product, Matthews (2008b, 42) emphasises the process of pulling together all elements by discussing five principles to effectively build a show, including balance, flow, pace, build and surprises. 'Balance' refers to the variety of genres within a show to better connect with the audience and to prevent monotony. 'Flow' indicates no 'pregnant pauses' in a show by means of smooth transitions. 'Surprises' keep the audience excited with unexpected moments. 'Pace' keeps the show moving whilst sustaining the audience's attention, reflected in timing and the ability of the performers. Simultaneously, 'build' is concerned with the ability to enhance each moment from the moment before it. 'Pace' and 'build' are believed to be closely related because they demonstrate the overall energy level of an event (Matthews 2008b, 43). This relationship is illustrated by the intentional and continuous changes in performance styles, the number of performers, lighting levels and colours, which gradually build up the energy toward the end of the show, so that it "finishes on a high note that might incorporate all the performers, complete with special effects, all backed up by the strongest song of the show" (Matthews 2008b, 43).

The aforementioned principles are mirrored in by the sequence of the show, consisting of the beginning, the ending and segues between acts (Matthews 2008b, 44). The beginning of the show is considered the first impression as it decides the overall tone of the programme. The introduction method may be a live introduction by a master of ceremonies (MC), a voiceover introduction, or no spoken introduction at all. Following the last method, a show may start with dim stage lights and music playing. This method tends to be applied in events with multiple acts and a storyline (Matthews 2008b, 45). As the lasting impression, the ending is suggested to leave the strongest memory in the audience, thus requiring preparation (Matthews 2008b, 46). According to Matthews, an acknowledgement of the performers is essential, whether onstage or as a voiceover. The acknowledgement may also be shown via a final bow when all the performers are back onstage. Additionally, a show may also end with an encore, where an act or acts return to the stage for an extra performance. However, an encore is recommended to occur only if the audience reaction

suggests it, and/or if the show length has not been overwhelming for the audience. They may leave signs for the performers by shouting 'More!' or clapping in rhythm, and at least one strong song should be prepared for this act.

Segues or transitions connect the acts of a show and glue them together (Matthews 2008b, 46). Therefore, it can be deduced that they correspond with the 'flow' of the event. Segues are built based on a number of factors, such as locations of stage, entrances and exits, green rooms, available lighting, other programmes, and the method of introduction. The finalisation of exact segues may also depend on the completion of the entire event setup (Matthews 2008b, 47). There are a number of options to switch between two acts of the show. Verbal introductions can be made live onstage by an MC if exits and entrances by performers are visible to the audience, or via a voiceover if the producer intends to use dark lighting to hide stage transitions. The producer can change audience focus as a replacement for verbal introductions. The audience attention is drawn to the next artists when they enter the stage from an unusual entrance, interacting or performing whilst moving, thus letting the previous performers exit smoothly and unnoticed.

In regard to beginnings, endings and segues, Matthews (2008b, 47) views timing as the paramount factor that helps the performers know exactly when to start an act and when to stop. In other words, the show should be carefully staged and rehearsed to avoid last minute panic. One of the staging tools applied in special events is the production schedule, which will be introduced in section 2.4.6 Production schedule.

### **2.4.2 The stage**

The term 'stage' is used to refer to the general staging area of an event. A stage of an event may refer to a theatrical stage or an auditorium, but it may as well come in the form of the back of a truck, as noted by Allen & al. (2011, 427). Despite of the differences, every stage is demonstrated with a stage plan, described as "a bird's-eye view that includes the infrastructure of the performance area (Allen & al. 2011, 427). It is considered to be one of the core staging tools and a communication device to effectively run the event. Stage plans are reported to enable the event planner to estimate the number of seated guests, the arrangement of equipment and to foresee problems that may arise in setting up (Allen & al. 2011, 428). When catering plays a big role in an event, e.g. corporate and conference events, the term venue layout or floor plan is used instead of stage plan (Allen & al. 2011, 429).

According to Matthews (2008b, 292), the stages of special events with performances tend to be constructed into three main styles: thrust stage, proscenium stage and arena stage.

The thrust stage faces the audience on three sides, whereas the fourth one contains the scenery or backdrop. Performers may enter the stage from backstage or from the front of the stage through the audience. This is considered the most commonly used stage style for special events (Matthews 2008b, 292). The proscenium stage is described as resembling a picture frame from the audience's view, often constructed for theatres. The space behind and upstage is typically filled by scenery or a backdrop, and the entrances are from backstage. Meanwhile, the arena stage is often found in concert settings, "completely surrounded by the audience" (Matthews 2008b, 293). The stairs to the stage can be located anywhere and entrances must be made through the audience. As a result, scenic elements are rare.

The flow of the programme onstage is controlled by the stage manager (Allen & al. 2011, 429), who coordinates the performance and signals the cues for the performers. However, the public face of an event tends to be an MC, who is also in charge of gluing the programme with verbal introductions, as discussed in section 2.4.1.2 Building the show. Therefore, whether the event goes according to the plan depends crucially on the co-operation between the MC and the stage manager (Allen & al. 2011, 429).

Whilst the performance area is for the public, the backstage area is kept private and only accessible for the performers and staff (Allen & al. 2011, 430). The green room is often located here, as is the refreshment area. The backstage is also where the stage manager and performers communicate.

### **2.4.3 Sound**

Allen & al. (2011, 432) state that amongst various purposes of sound equipment at an event, the fundamental is to make the music, speeches and any audio effect audible to all of the audience. As claimed by the same authors, the sound system also has supplemental uses, including communicating with the stage via the sound engineer and the stage manager, monitoring and recording the sound, and broadcasting the sound to different venues or through other media. As a result, the selection of equipment depends on different factors: the type of sound, the audience size, the acoustics of the room, and the theme of the event. The basic sound system of an event, i.e. public address (PA) system, includes "a microphone, a microphone stand and one or two speakers" (Allen & al. 2011, 432). However, this setup is revealed to be merely suitable for speeches.

On the other hand, as stressed by Matthews (2008b, 117), entertainment events with musical acts and bands require a much more complex sound requirements than small events



containing only speeches as audio. Regardless of the audience size and the type of genre and instrument, the sound must always be clearly delivered to an entire audience. The main components of such systems consist of microphones, speakers and a monitor system. Unlike microphones for speeches, microphones for entertainment are available in different forms, from wireless handheld, wireless lavalier, wireless headset, to wired handheld (Matthews 2008b, 117). The range of frequencies and tone qualities of different musical instruments as well as choral groups also require different types of specialised microphones and microphone placements that enable appropriate amplification (Matthews 2008b, 128-129). Likewise, speakers should also vary from low-frequency to high-frequency speakers, so that they can all cover “the entire spectrum of audible sounds” (Matthews 2008b, 117). In addition, a monitor system is required in entertainment events, so that the artists can hear themselves and other musicians whilst performing on stage (Matthews 2008b, 117). The system combines performers and instruments into one monitor via different monitors and mixes, and is operated with the monitor mixing board, typically positioned beside the stage. Other elements of the sound system may also include mixer, effect, equaliser and amplifier (Matthews 2008b, 156).

In regard to event staging, once the sound system has been set up, a sound check is necessary to test the system operation before the event starts (Matthews 2008b, 156). Apart from testing the complex system, the purpose of the sound check is also to test the use of EQ (specific frequency adjustment), so that the sound feedback is prevented and the desired sound is created. Furthermore, the sound check also entails adjusting individual channel signals, setting monitor mixes, both tested in the presence of the performers, and setting up effects (Matthews 2008b, 156-157). A complete sound check tends to last at least one to two hours (Matthews 2008b, 156). The process of sound checking is simplified by Allen & al. (2011, 434), as shown in Figure 5:



Figure 5. A simplified sound check process (Allen & al. 2011, 434)

During the event, it is usually the audio engineer’s job to operate the sound system. The more complex the event is, i.e. when it involves the speeches, the bands and the performances with backing tracks, close attention is to be paid (Matthews 2008b, 158). The en-

gineer needs to constantly adjust all the components in order to maintain a balanced levels of sound throughout the event. However, Matthews (2008b, 158) also affirms that a properly executed sound check is less likely to result in hassles.

#### **2.4.4 Lighting**

Event lighting is considered by Matthews (2008b, 220) to have four objectives, namely visibility, relevance, composition and mood. It enables what is happening to become visible to everyone, and at the same time coheres with the event theme. Furthermore, the composition of the effective lighting design is part of decoration. The design elements include space, form, line, texture and ornament, light intensity and colour (Matthews 2008b, 222), and thus these should also be taken into account in lighting design. Lastly, lighting is aimed at affecting the emotions of the audience, and this tends to be accomplished by using appropriate colours or combining lighting with various special effects (Matthews 2008b, 222). The ultimate objective of event lighting is to enhance the transformation of the event environment (Matthews 2008b, 220).

Lighting tend to be designed for themes, ambience or for practical purposes. In Matthews (2008b, 247)'s stance, live entertainment is one of the occasions in which lighting design requires practicality concern, although it must be combined with ambience and theming needs. Whilst front lighting illuminate the performers, back lighting decides the mood for the performance and creates the matching energy. In order to adjust different moods for different sections of the performance and to ensure the lights cover the entire stage, it is recommended to install a variety of front colour washes to the stage lighting system. Simultaneously, single luminaires such as followspots are needed to focus on individuals or soloists of the performing groups, especially if they constantly move. As Matthews concludes, stage lighting can cover as many scenarios as possible if the needs of individual performances and artists are under detailed discussions.

In Dexter and Moody (2010, 51)'s discussion of concert lighting design, they introduce lighting cue notation as a method to translate music into lighting. In other words, lighting represents the 'looks' of the music onstage. Notations are made based on the formula of the song, which hints at cue points and the colours or mood of the song: "happy, yellow and orange; moody or melancholy, blue and lavender; fiery and hot, red; soothing, green and blue-green" (Dexter & Moody 2010, 60). The process of finding the look(s) for a song is summarised by the authors as follows:

1. Listen to the song; try to pick up a lyric, a musical phrase, or the dynamics that make the general statement of the song.
2. Translate the song into a primary colour.
3. Find the high point of the song (it may not be the end).

4. Find the repeating portions of the music, such as the choruses and verses.

As a result of the process, a song may have four or five looks: introduction, chorus, verse, solo, and ending. After all the songs have been noted, it is important to overview the whole set list because the same colour patterns might be repeated. In case of repetition, especially in two adjacent songs, Dexter and Moody suggest changing the colour or the direction the colour comes from, e.g. different backlight colours may be used for two songs that have the same main colour. Rock songs, consisting of dramatic phrase changes, are considered more difficult to translate into lighting than ballads or anthems (Dexter & Moody 2010, 51). Dexter and Moody (2010, 65) highlight the importance of communicating the cues to the light director because of its direct influence on “the smoothness of the show and accuracy of the cues”.

#### **2.4.5 Production schedule**

The product schedule is considered the main document for event staging (Allen & al. 2011, 440). It is described as “a detailed list of tasks with specific start and stop times from setup through load-out of an event” (Goldblatt 2005, 204). According to Allen & al. (2011, 440), this is a master document compiled from other schedules and is often finalised during the production meeting that involves responsible persons of event production, including the stage manager, event producer, light and sound coordinators, performer representatives and MCs. The content of an event production schedule generally consists of: the running order with arrivals, set-up and load-out times, and performing times for each artist; team roles and responsibilities that describe the task that specific staff should do at certain times throughout the event; the contact list of artists and suppliers; health and safety procedures; contracts and riders; and technical lists which entail technical requirements for the performers (Devine & Moss 2014, 116). How detailed the production schedule is depends on how much entertainment and audiovisuals the programme includes (Allen & al. 2011, 440).

A production schedule is limited by the bump-in and bump-out times, which involves setting up and dismantling of the infrastructure, respectively (Allen & al. 2011, 440). As Devine and Moss (2014, 115) note, the soundcheck, as displayed in Figure 5, should take place before the audience arrives, and 1-2 hours after the bump-in time, and it is necessary to schedule the soundcheck within the running order. Bump-out, on the other hand, occurs once the event ends. Allen & al. (2011, 441) consider it the most difficult time for the staff of an event, when everyone is tired and in a hurry to leave. However, it is important to focus on security and safety at this point. The bump-out schedule tends to be in reverse order of the bump-in schedule. The final task of the bump-out is to check if the

performance area is clear and if there is anything left in the venue. According to Devine and Moss (2014, 116), artists and staff should be able to access at least parts of the production schedule, particularly the running order. They suggest distributing copies of the running order around the venue, in places such as the entrance, the backstage areas, sound and lighting system, and behind the bar.

Apart from the production schedule, in order to execute the event smoothly, at least one rehearsal is required (Allen & al. 2011, 440), especially when the show is complex and involves interdependent acts (Matthews 2008b, 34). The rehearsal reproduces the actual event as closely as possible. A technical rehearsal and a dress rehearsal may also be required. During rehearsals, audio, lighting, A-V and the performances should all be scheduled (Matthews 2008b, 34).

### **3 Background of October #Beatz Concert**

Music For Friends Helsinki is a music club founded on 26 October 2012, and its members included Vietnamese students whose hobby was singing and/or playing musical instruments. The club started off with 15 members, and expanded up to 300 members in 2017 (Music For Friends 2017, 2). The most active time of the club involves approximately 100 members in various activities. MFF members gather every Sunday at Harju Youth Centre to practice music or organise music shows of different scales.

The vision of the club is “to create a trademark among musical community and Vietnamese in Finland by supporting and encouraging students to explore their potential abilities” (Music For Friends 2017, 4). Ever since the establishment, MFF has become the playground for not only music enthusiasts but also event organisers in Uusimaa region, and everyone participates on a voluntary basis. With the aim of bolstering musical talents and self-development, a number of event projects have been carried out, either in partnership with Embassy of Vietnam and Vietnamese Student Association in Finland, or self-commissioned. A few events organised by MFF members include Christmas party in 2013, Welcoming party for Vietnamese freshmen in Finland in 2014, Minishow Summer Breeze in 2015, Minishow The Black Poppy in 2017, and most prominently, the October #Beatz concerts from 2014 to 2016 (Music For Friends 2017, 5).

The first October #Beatz concert, taking place on the evening of 26 October 2014 at Gloria Stage, was organised by MFF members in celebration of the club’s second anniversary, and aimed to tribute the enthusiasm and hard work of all members throughout the year (Music For Friends 2017, 7). It showcased music covers of various genres, featuring MFF members as vocalists, instrumentalists and dancers. By definition, October #Beatz can hence be categorised as an entertainment event. Amongst all the previously held events of MFF, the concert had the biggest scale in terms of venue, audience, show length as well as quantity of the performances.

October #Beatz 2014 attracted 250 audience members, and was widely acclaimed amongst the Vietnamese community in Finland. The concert also resulted in the long-term cooperation between MFF and Gloria Stage (Music For Friends 2017, 7). Therefore, the members decided to organise the event again the following year. According to statistics (Music For Friends 2017, 8), the audience size of October #Beatz 2015, themed “Contrast” increased to 325 and in October #Beatz 2016 - New Dawn, the number was 405. As a sharper focus has been given on the performance quality and organisation of the show,

October #Beatz has become MFF's annual concert and been considered one of the biggest music events for Vietnamese students in Finland.

It was decided that October #Beatz 2017 would take place on 7 October 2017, as pre-booked with Gloria Stage. It was expected that the programme would consist of the main show with band performances playing cover music and original songs, and dance performances, all by MFF members; and the DJ show would be performed by guest artists. Additionally, cloak room service, food and drinks would also be served in the lobby. Details of the planning and execution of the event content will be reported in the next chapter.

## **4 Planning and implementing the theme ‘Rubik’ of October #Beatz 2017**

The process follows Allen and al (2011)’s project management model (section 2.2), centring on the content and production of the concert. The project lasted from May 2017 to October 2017.

### **4.1 Initiation**

On 28 May 2017, an internal meeting was organised amongst the club members who had organised and performed at previous October #Beatz concerts and might take part again in the latest one. The meeting aimed to gather ideas for the concert from the experienced members. In general, not only did they want the audience to experience something new, the members themselves also wished to do differently in the 2017 concert instead of going through the same format for three years.

Various suggestions were collected during the meeting, the most prominent of which included: combination of singing and dancing, turning the concert into a musical, playing covers from 80-90s music, balancing the number of trendy songs and less popular songs, and additional activities to create interaction with the audience, etc. Some of the ideas reflected the feedback they had heard from the audience, such as a lack of storyline, unpopular music. One of the members suggested identifying whether October #Beatz should prioritise MFF members or the audience. This suggestion came from the assumption that MFF members had different music tastes than the audience. However, due to the lack of records from previous years, the audience profile was unclear, hence making it difficult to ideate content and marketing plans. In order to finalise the ideas, it was important to know the audience as well as the performer resources. This section discusses the preliminary research about October #Beatz audience, followed by introducing the description of the organisational structure. Subsequently, an analysis of performer resources and the event design process are exposed.

#### **4.1.1 Audience profile**

A preliminary online survey was conducted by the project’s Marketing team to find out the profile of October #Beatz audience members as well as to reach out to potential audience during the distribution. The survey questions are shown in Appendix 1. The goal of the survey was to identify the type of event content that may match the audience’s taste and come up with the appropriate marketing strategy to attract customers. The data was collected via Webropol, the links of which were first posted on MFF’s Facebook page (Music

For Friends Helsinki 7 June 2017), the main marketing channel of MFF and October #Beatz, before they were distributed for two week in different Facebook groups of Vietnamese students as well as residents of Helsinki. The survey received 160 respondents, 60 of whom had previously attended October #Beatz concerts as audience members. Due to the limitation of this thesis, only a limited number of content-related matters are discussed. A number of problems were intended to measure both before and after the concert, so that the changes can be observed. The questions include the audience's overall impression of the concert, their top three favourite and least favourite things about the concert, and their likeliness to attend the next October #Beatz concert. The same questions were also planned to be included in the post-event survey.

In learning the audience's review of different spheres of activities, the items in their favour and disfavour were categorised into four experience realms discussed in section 2.3.2. However, as noticed from the results, no indication of educational experiences was mentioned. It can be deduced that the education realm made no impact on the audience because the concert itself was originally organised for entertaining purpose, providing no new knowledge to the participants. Elements directly related to the programme such as music, performances, a specific genre, etc. fall into the Entertainment category. All that belonged to the surrounding environment and were not affected by the audience, such as sound, lighting, the stage, the costumes, the atmosphere, are considered Esthetic elements. Escapist elements contain services that turned the audience into active participants such as food and drinks, the afterparty and the chance to socialise. Table 2 demonstrates the results.

Table 2. The most and least favourite elements of previous October #Beatz concerts (Total respondents: 60)

Experience realm	Elements	The most favourite	The least favourite
Entertainment	Music, specific genres, specific performers, programme	53	35
Esthetic	Sound, lighting, stage, space, audience, atmosphere, the seat	31	29
Escapist	Food, drinks, afterparty, chance to socialise, services	23	8

As can be seen, the entertainment aspects appeared the most in the favourite list of the audience (53 out of 60), followed by the esthetic elements, favoured by roughly 52% of the audience. At the same time, entertainment and esthetic experiences were also the



most and second disliked, accounting for 35 and 29 answers, respectively. In addition to the results shown in Table 2, whilst most audience members enjoyed the music, almost 44% of the negative comments about entertainment mentioned the quality of the music or song selection, and 20.75% complained about the format and flow of the programme. From the additional comment section, 3 people suggested having a proper theme, one of which found no relevance between the 2016 concept “New Dawn” and the songs. It can be interpreted from these comments that the improvement points for the event content included the theme, format, flow, the music quality and the song selection.

Table 2 also indicates that the proportion of people who liked and disliked their esthetic experiences, 31:29, were almost equal. Those about having no seats constituted the majority of the ‘esthetic’ complaints, approximately 31%, followed by complaints about their fellow audience members, mostly for being too loud. The sound quality and the space each received an even number of negative comments. Although little could be done to control the audience, it was presumed that adjusting the programme could partially influence their reactions during the show. In general, the results suggest that consideration need to be taken not only for the programme but also for the visual elements of the show, as well as the environment that surrounded the audience.

The escapist elements seemed to be the least concerned, appearing in Top 3 favourite things of 23 audience members and in Top 3 least favourite things of 8 members. Amongst them, food and drink received mixed feedback. Although these are generic experiences, they still proved to affect the overall experience of the audience, hence in need of more careful planning. However, the task was the responsibility of the Offstage Content team, therefore it will not be discussed in this thesis.

The survey also explored the music taste amongst 60 respondents who had attended previous October #Beatz concerts by asking their favourite music genres amongst those that MFF members are most capable of playing: Pop, Rock, Jazz, Electronic and Folk. The results are presented in Figure 6.

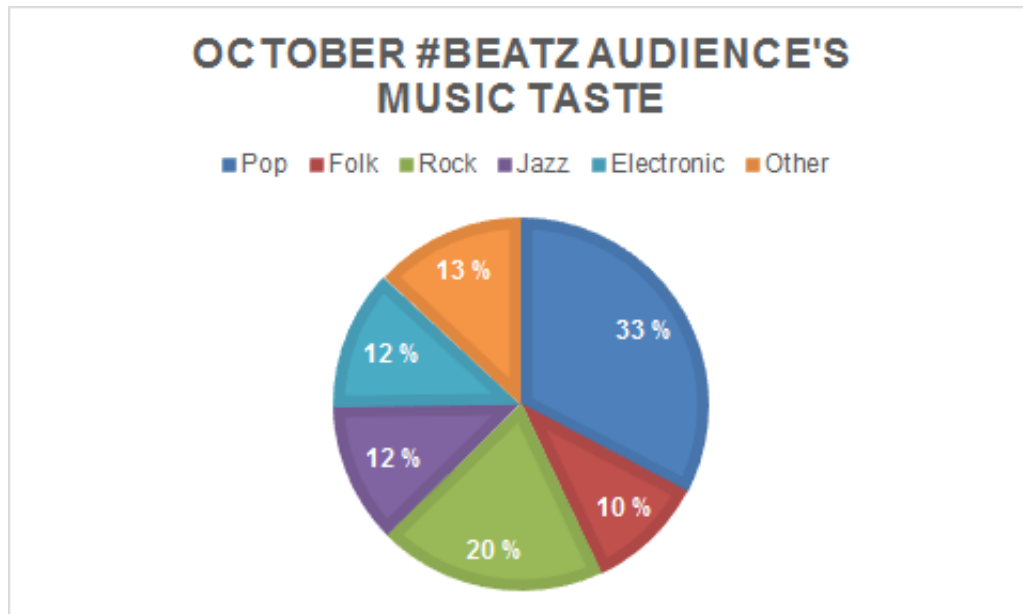


Figure 6. October #Beatz audience's music taste (Total respondents: 60)

According to the pie chart, Pop was the most popular music genre, followed by Rock. Jazz and Electronic were each favoured by 12% of the audience. This result was slightly different than one amongst 160 total respondents, where the most favourite are Pop, Jazz, Rock, Electronic, Folk, respectively. Whilst the number of jazz songs performed in the previous concert was from 1 to 2 per year, it may be denoted that an increase quota of Jazz songs in October #Beatz 2017 may attract more audience.

The results from the 60 experienced respondents also indicated that a typical audience member of October #Beatz is a female Vietnamese student, aged from 18-29, and resides in Helsinki. The average score they gave regarding the overall impression of the last October #Beatz concert they went to on a scale from 1 (Very dissatisfied) to 5 (Very satisfied) was 3.60. Additionally, their likelihood of attending October #Beatz 2017 was 3.45/5.

It was concluded from these results that this project needed to increase customer satisfaction and customer royalty after the 2017 concert by improving the both the entertainment and esthetic experiences with a new kind of content.

#### 4.1.2 Organisational structure

The core team members were recruited and gathered during May and June 2017. The organisational structure of the project was similar to previous years', in which one team leader was chosen to coordinate the members and activities of each team. Project teams of October #Beatz 2016 included: Content, Marketing and Sales, Design, Media, Logistics, Makeup-Stylist and Finance. However, as discussed by the project management

team in the first meeting, several changes needed to be addressed. The new organisational chart is displayed in Figure 7.

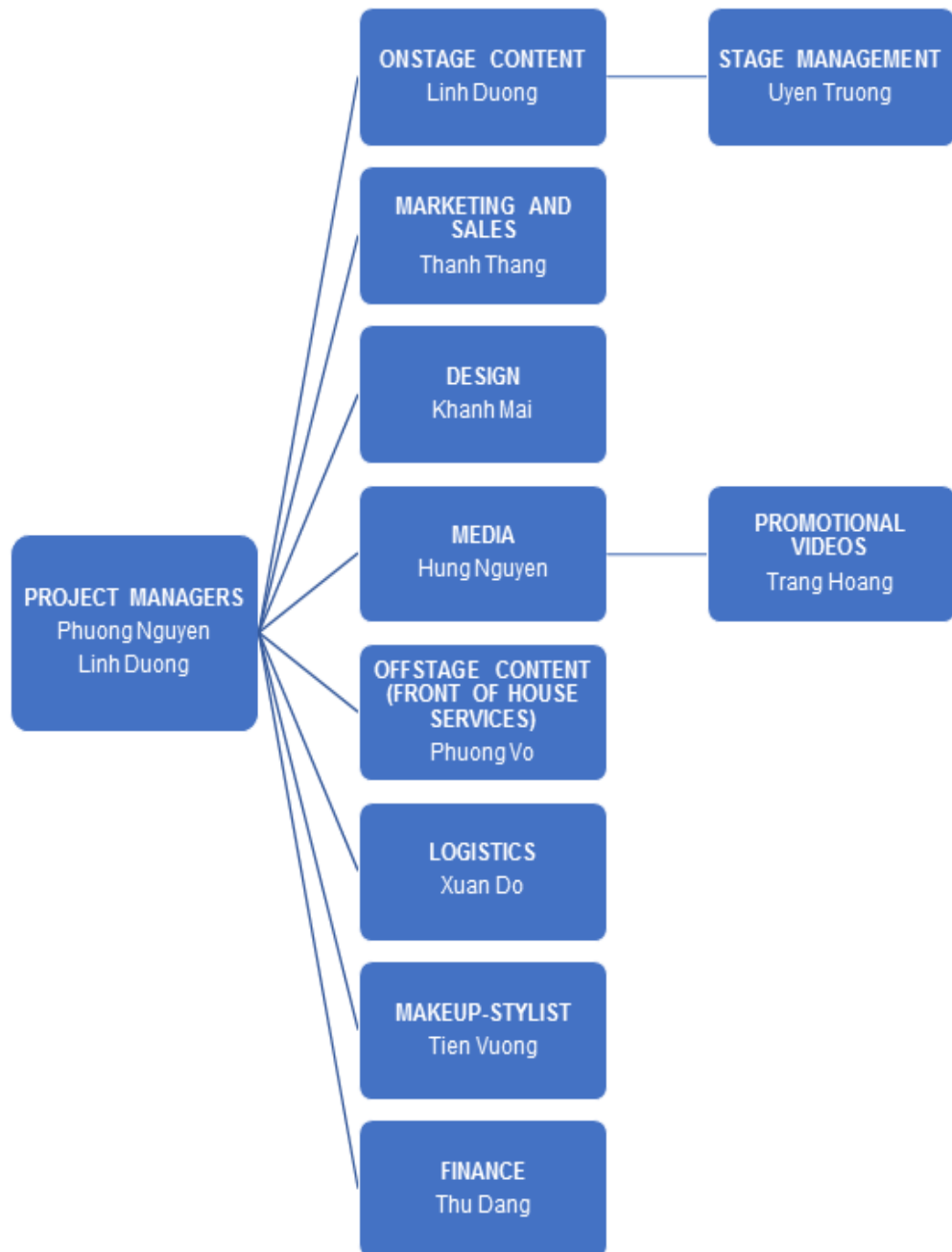


Figure 7. October #Beatz 2017 organisational chart

Phuong Nguyen and the thesis writer were assigned to be project managers, in which, Nguyen was in charge of operations and task tracking, whilst Duong was responsible for the onstage content of the show, hence the title Onstage Content Coordinator. Since she was also a performer, the coordination of the Stage team on the event day was assigned to Uyen Truong. The Logistics team of the previous years had been assigned to take charge of both overall logistic matters of the event and the services in the lobby. However,

the workload of the team was expected to be bigger, hence the it was divided into Off-stage Content, in charge by Phuong Vo, and Logistics, led by Xuan Do, but still in support of the Offstage Content team. Tien Vuong was recruited to coordinate the Makeup-Stylist team, whose tasks included makeup and outfit ideas that fit the songs and the theme, supporting the performers in choosing the outfits, and doing makeup and hairstyles for the performers on the event day. Other teams included Marketing and Sales, Design, Media and Finance.

#### 4.1.3 Choosing the event format

As noted in section 2.2.1 Initiation, Goldblatt's 5Ws' model is one of the tools used to identify the event parameters before planning the format and concept of the event. The framework was hence applied into October #Beatz 2017's case and the core information was summarised in Figure 8.

WHY	WHAT	WHO	WHEN	WHERE
<ul style="list-style-type: none"> <li>• To showcase MFF members' talents</li> <li>• To provide weekend entertainment for the audience</li> <li>• To strengthen the community of Vietnamese students</li> </ul>	<ul style="list-style-type: none"> <li>• MFF show: bands and dance performances</li> <li>• DJ show</li> <li>• Front Of House services: food, drinks, cloak room, etc</li> </ul>	<ul style="list-style-type: none"> <li>• Audience: Vietnamese students; concert enthusiasts who live in Helsinki</li> <li>• MFF members</li> </ul>	<ul style="list-style-type: none"> <li>• 7 October 2017, 19:00-2:00 (8 October 2017)</li> </ul>	<ul style="list-style-type: none"> <li>• Gloria Stage</li> </ul>

Figure 8. October #Beatz 2017's 5Ws

There had been numerous audience feedback on the format of the concert since previous years. The most prominent comments stated that the format was the same throughout three years, and too many music genres had caused the programme to be too inconsistent. However, from MFF club's perspective, and as shown in Figure 8, October #Beatz was originally organised to provide performing opportunity for their members, each of whom was capable of singing or playing in different genres. Therefore, the song selection input tended to be from the vocalists, and there was usually no limitation on the music styles, hence the diverse programme. Additionally, every performance was composed of one singer or a group of singers, and a different set of band players, which diluted the smoothness of the flow due to constant performer changes. Since the audience and the performers were two of the most important stakeholders of the event, it was important to satisfy both. After collecting ideas from the audience survey as well as from MFF members, the thesis writer discovered that forming the concert into a limited number of band sessions, which focused on the singers, could be the solution to the problem. To specify,

each session could be played by one band, and whilst only one music style could be played, there was only 1 to 3 main vocalists per session. It was presumed that the band session format would result in the consistency of the programme, yet still assured the variety of the genres.

The singers who already confirmed their participation in October #Beatz 2017 included My Le, Cat-My, Thao-Vy Le, Trang Hoang, Nam Nguyen, Thien Nguyen, Thai Nguyen, Lan-Anh Nguyen and Thinh Pham. Whilst most of them could sing in more than one music genres, they could be divided into session groups as follows:

- Pop: My Le, Cat-My
- Indie/Folk: Thao-Vy Le, Trang Hoang
- Rock: Nam Nguyen, Thien Nguyen
- Jazz/R&B: Thai Nguyen, Lan-Anh Nguyen

According to Thinh Pham, the remaining singer, he preferred to sing either Vietnamese traditional music or Electronic music with back dancers. MFF's in-house dance group MX also expressed their interest in performing. Therefore, it was decided that a fifth session would be formed including MX's performances and Thinh Pham's singing performance, supported exceptionally by backing tracks instead of band performers. To expand the Dance session, invitations were sent to Key Nguyen, a professional dancer who used to perform in October #Beatz 2015, and Khoa Trinh, a Popping dancer from Turku.

In order to evaluate the feasibility of the band session format, it required further analysis on the performer resources of MFF, in which Matthews's musical performance criteria set in Figure 4 (section 4.1.3), including technique criteria, psychology criteria and presentation criteria, was adopted. Considering the overall quality amongst MFF members, all the current singers were considered to possess from average to excellent singing techniques, and so were the instrumentalists and dancers. According to the previous organisers, the audiences were more likely to judge a performance by its singer than by the supporting band, and within a limited time frame, it would be more difficult to excel the singing skills than to improve the instrument playing skills. Therefore, it was agreed that in order to meet the technique criteria, whilst more instrumentalists could be added later, the current singer line-up was sufficient.

In regard to the psychology criteria, it was speculated that the band session format could result in excitation transfer and tonal sensitivity. Excitation transfer could be created by placing a gentle session, e.g. Jazz, next to an upbeat session, e.g. Rock. The detailed arrangement will be elaborated when discussing the show order. With the presence of the Indie/Folk session, less popular music would be introduced to the audience. Additionally, the common mellow melody of Indie songs would be potentially used to boost the effect of

the session after it. Thus, it was expected to create effects for both tonal sensitivity and excitation transfer.

Elements of the presentation criteria were believed to be fulfilled during the implementation period. Charisma, the ability to perform from memory, as well as the ability to interact with the audience needed to be practiced by performers at the same time they had technical training. The logical sequence relied on both programme planning and the way the performers transitioned from one song to another. The environment could be supported by background videos, special stage effect, choreography and costumes.

For the above reasons, the new format was found appropriate for the content of October #Beatz 2017. Within one week after the format was decided, all the singers and dancers were contacted and invited to play in certain genres. The preliminary session line-up was introduced in Table 3.

Table 3. October #Beatz 2017 line-up for singers and dancers

SESSION	SINGERS / DANCERS
Pop	My Le, Cat-My
Indie/Folk	Trang Hoang, Thao-Vy
Dance/Electronic	Thinh Pham, MX, Key Nguyen, Khoa Trinh
Jazz/R&B	Thai Nguyen, Lan-Anh Nguyen
Rock	Nam Nguyen, Thien Nguyen

#### 4.1.4 October #Beatz 2017 theme design

Although the new format already indicated a change in the event content, designing a relevant event theme was still essential in order to further demonstrate the innovative attribute in the 2017 concert. Considering Pine and Gilmore's experience realms discussed in section 2.3.2, not only the theme would it enhance the aesthetics of the event, but it was also likely to merge the entertainment and esthetic realms of the audience's concert experience. It was anticipated that a visual-based theme could support each session alongside the music genres themselves. To illustrate, the visuals of each session would be made different, yet still unified with the common theme. Besides promotional and decoration materials, the theme should be reflected in stage design, lighting and performer costumes. Hence, the theme needed to comprise a number of sub-themes, preferably 5. The session quantity could be adjusted in accordance with the chosen theme, e.g. singers from the

Jazz session might switch to the Pop session to narrow down the list to 4 sessions; or the DJ afterparty could be included to expand to 6 sessions.

Ideas were developed by the thesis writer before consulting her co-project manager and the relevant teams. Considering Pine and Gilmore's second principle of theming design (section 2.3.3), in which, the sense of reality can be altered by 'reshaping' space, matter and time, the analogy creativity method was chosen, where one thing or situation is compared with another thing or situation (Matthews 2008a, 34). The five-session show itself as the original subject was successively compared to Wu-Xing, the Chinese five elements theory (One World - Nations Online 2018) and the adventures of Alice in Wonderland (Carroll 12 August 2006). The first analogy drew similarities in characteristics between the genre groups Jazz/R&B, Indie/Folk, Pop, Rock, Electronic/Dance and the Wu-Xing elements Metal, Wood, Water, Fire and Earth, respectively. The comparison is described in Table 4.

Table 4. The analogy between five music genres and five elements

Genre	Element	Characteristics
Jazz/R&B	Metal	Reserved, sophisticated
Indie/Folk	Wood	Soothing, mellow, growing (Indie is a developing genre)
Pop	Water	Gentle, flexible
Rock	Fire	Heavy, passionate, powerful
Electronic/Dance	Earth	Energetic, nourishing

In the second analogy, the sessions were matched with five of the major scenes in Lewis Carroll's story Alice's adventures in Wonderland, in which Pop was compared to the rabbit hole, Indie/Folk - the house of the Duchess, Electronic/Dance - the Mad Tea Party, Jazz/R&B - the Queen of Hearts' garden, and Rock -the croquet game (Table 5). In addition to drawing similarities between each music genres and the atmosphere of each scene, Table 5 also lists the characters that might be used to visualise each corresponding session.

Table 5. The analogy between five genres and five scenes in Alice's adventure in Wonderland

Genre	Scene	Feeling / Atmosphere	Characters
Pop	The rabbit hole and curious events	curious	White Rabbit, Tweedles
Indie/Folk	The Duchess' House	strange, unusual	Cheshire Cat, Caterpillar, the Duchess
Electronic/Dance	Mad Tea Party	crazy, messy	Mad Hatter, March Hare
Jazz/R&B	The Queen of Hearts' garden	mysterious	Gardeners
Rock	The croquet game	tense, climax	King and Queen of Hearts

Due to the storyline, the second analogy would result in a fixed show order, opened by Pop and followed by Indie, Electronic, Jazz and Rock, respectively, whilst the show order with the Wu-Xing theme could be flexible.

During the ideation process, an Acapella performance was proposed by a six-member Acapella group. Although they already had a rendition during MFF's Christmas Gathering in December 2016, this kind of performance had never appeared in any previous October #Beatz concerts. It was suggested that this could be arranged as the surprise element of the show, i.e. it could be an extra performance in addition to the main sessions. However, when the previous two concepts were brought up in the discussion, Phuong Nguyen suggested a third concept that revolved around the Rubik's Cube, in which the Acapella performance could be supported by the white colour, whilst the remaining five colours red, blue, yellow, orange, green could be the main colour to visualise the main five sessions. According to Nguyen, her idea was in fact stemmed from the Wu-Xing idea, both of which were already proposed amongst October #Beatz 2016's Concept Team, yet left unchosen. After the meaning of each colour was studied based on the colour theory (Qsx Software Group 2005, in Matthews 2008b, 64-66), a third analogy was also formed between six colours of the Rubik's Cube and six music genres, as presented in Table 6.



Table 6. The analogy between six music genres and six colours

Genre	Colour	Associations
Acapella	White	Purity, light, angels
Pop	Blue	Confidence, faith
Indie/Folk	Green	Nature, growth, harmony, freshness
Electronic/Dance	Orange	Youth, enthusiasm, happiness
Jazz/R&B	Yellow	Pleasantness, joy
Rock	Red	Power, passion, energy

Subsequently, on 16 June 2017, three themes Wu-Xing, Alice in Wonderland and Rubik's Cube were scrutinised in the meeting with Phuong Nguyen, Phuong Vo - Offstage Content coordinator, and Thanh Thang - Marketing coordinator, because the deliverables of those teams involved direct interactions with the audience. Both Vo and Thang expressed their preference for the Rubik's theme. Whilst they all praised the Alice in Wonderland theme, they found it difficult to execute within the limited time frame as well as human and financial resources. Furthermore, Thang stated that Rubik's was the most plausible theme if considered from the marketing perspective. He also briefly suggested turning the promotion period into the process of solving a Rubik's Cube, in which, the audience would first be introduced to a cube before the hints were gradually dropped until all faces were revealed. The 'cube' would be entirely 'solved' on the event day. The idea appeared to cohere with Pine and Gilmore's third principle of experience theming - integrating the alternation of reality into a cohesive whole using storytelling. Thereupon, the group decided to choose Rubik's as the theme for the concert. They also decided the preliminary show order as follows (the explanation will be given in section 4.2.3 Programme planning):

- White Session - Acapella
- Blue Session - Pop
- Green Session - Indie/Folk
- Orange Session - Dance/Electronic
- Yellow Session - Jazz/R&B
- Red Session - Rock

It was further agreed that during the last five weeks prior to the event week, the colour of each session would be subsequently revealed via a promotional video series but in the reverse order of the show order itself, so that the last session would be introduced first. These videos would also be screened in the beginning of the corresponding sessions. Although the Alice in Wonderland theme was not chosen, it was later used as a reference to create the storyline for the series. However, due to the limitation of this thesis, the plan will not be elaborated.

Considering the idea expansion of the Rubik's Cube as an experience theming act, it also accorded with Pine and Gilmore's five theming principles (section 2.3.3) to a certain extent. The theme altered the reality (the concert) by switching the focal point from the matter of music to the matter of colours, i.e. introducing 6 different faces of the Rubik's Cube, a cohesive whole, instead of 6 music genres. They were further connected by a hint of a storyline in the promotional video series, which were also used as introductory videos of the sessions. The theme would be made visible both onstage, i.e. on the stage design, lighting and costumes, and offstage, i.e. with hall decoration, photo booth backdrop, etc. Finally, the Rubik's Cube theme in fact sprang from the new format of October #Beatz 2017, hence the correspondence with the host organisation's character. In addition, the impressions intended to leave on the audience would be delivered by the core values brought by MFF members, including quality performances, the aesthetic stage and decent customer services.

On 18 June 2017, another open meeting with MFF members was held to announce and present the new format and the Rubik's theme. The concept was summarised in Table 7.

Table 7. October #Beatz 2017 concept summary

Acapella	Pop	Indie/Folk	Jazz/R&B	Dance	Rock	(Afterparty)
	1-3 main vocalists per session					
	1-3 songs per vocalist: one same genre + same instrumental materials (instrumentalists)					
Visualisation per session: stage design, lighting, outfits, introduction videos						

The next steps included creating the detailed plans for the project as well as the staging elements of the event, gathering band members for each session and at the same time expanding the concept for execution, all of which will be covered in the next section.

## 4.2 Planning

The planning phase of the event started as soon as the format and theme were decided. Within the scope of this thesis, however, only the content plan was concerned. The deliverables were divided into five sections: concept finalisation, performances, programme, stage, and event day preparation. The tasks were assigned amongst the thesis writer and other performers and organising members. The general timeline can be seen in Table 8.

Table 8. October #Beatz 2017 onstage content plan

	Task	Detail	Starting date	Finished date	In charge
Concept	Concept generation	Brainstorming with Marketing, Design, Makeup - Stylist teams	25/06	25/06	Linh Duong (LD)
	Show title and tagline	Discussion within core team to finalise the official show title	26/06	27/06	Phuong Nguyen (PN)
Performances	Recruitment	Contacting singers and instrumentalists and matching with relevant sessions	18/06	01/07	LD
	Song selection	Choosing songs that fit each session's materials and skills of performers	25/06	30/07	LD
	Practice arrangement	<ul style="list-style-type: none"> <li>- Checking performers' schedules</li> <li>- Booking practice venues</li> <li>- Scheduling practice sessions every Sunday and additional sessions during the week if needed</li> </ul>	25/06	30/09	LD
	Progress tracking	<ul style="list-style-type: none"> <li>- Tracking technical progress by setting target and weekly feedback</li> <li>- Consulting other members</li> </ul>	25/06	30/09	LD, Thien Nguyen, Thinh Pham
Pro-gramme	Performance order	Arranging orders of all sessions and within each session	25/06	15/08	LD
	Full programme	Designing the programme for the whole event	15/08	30/08	LD, PN
	MC liaison	<ul style="list-style-type: none"> <li>- Recruiting MC(s)</li> <li>- Supervising MC script</li> </ul>	01/08	30/08	Uyen Truong (UT)
	Stage plan	Drawing stage plan according to Gloria's base floor plan	01/08	30/08	LD
	Stage script	Run sheet for stage-hands	01/07	30/08	UT
	Sound script	Sound setting for each performance	01/07	30/08	LD

	Lighting script	Brief description of lighting cues for each performance	01/07	30/08	LD, Khanh Mai
	Venue liaison	Contacting Gloria to discuss stage requests and adjusting the plans after the appointment	01/08	30/08	LD
Event day preparation	Production schedule	Schedules and staffing plan for event day's pre-event setup and running	01/09	01/10	LD, UT
	Check list	Collecting media files; equipment list for transportation	15/09	01/10	LD
	Rehearsal planning	Agenda for full rehearsals on 17/09 and 24/09	15/08	30/08	LD, PN
	Production meeting	Task briefing for all stage staff	24/09	01/10	LD

The following four sections will discuss these plans in detail. The preparation plan for the event day will be presented later in section 4.3 Implementation.

#### 4.2.1 Concept generation

As seen from the initiation phase, the idea of how to implement of the Rubik's theme was still vague and had room to develop. Therefore, on 25 June 2017, a brainstorming session was organised amongst members of the Onstage Content, Offstage Content, Makeup-Stylist, Design and Promotional Videos' teams. The meeting aimed at expanding the characteristics of the Rubik's Cube, enlarging the associations between six colours and six music genres, and finally finding out how to visualise each session on stage effects, costumes, and promotional materials, etc. The purpose was to produce an idea pool that was diverse yet still consistent. In small discussion groups, the participants in turn shared what six colours and six genres reminded them of in terms of feelings, tangible images and intangible images. The associated feelings were intended to assist the song selection process, whilst the images would be used as references for the design elements. Each group consisted of members from different teams, e.g. one from the Makeup-Stylist team, one from the Design team, one from the performer's team, so that the ideas could input from different perspectives. After 30 minutes of discussion, the results were shared to the whole group and collated into one concept generation sheet (Table 9).

Table 9. Concept generation sheet

Session	Main colour	Tangible images	Intangible images	Feelings
Acapella	White	snow, cloud, dove, feather, smoke, moonlight, wave, angel	begin vs. ending, future	harmonious, pure, empty, alone, vague, minimal, spacious, airy, soft, fragile
Pop	Blue	water, sea, vision	wisdom, peace, motivation, sadness, depth, present	confident, youthful, calm, profound
Indie/Folk	Green	earth, forest, nature, acoustic guitar	youth, growth, life, gypsy	unusual, fresh, hippie, chill, healthy, high, original, raw, wide
Electronic/Dance	Orange	sunshine, tropical fruits, neon light, graffiti	rebellion, warmth	enthusiastic, bouncy, dynamic, cheerful
Jazz/R&B	Yellow	gold, Blondie's, vintage, saxophone	luxury, ripe, classic, autumn	pleasant, nostalgic, withered
Rock	Red	rose, fire, blood, lips, piercings, skull	temptation, victory, revolution	passionate, intense, dangerous, aggressive

The session led to the summation that in order to highlight the 'multi-coloured' characteristic of the show, the content of each session should focus on personalities and feelings. At the end of the brainstorming session, the teams found themselves on the same page, though further and deeper discussions within each team were still needed. The plans for song selection and lighting cues will be discussed in sections 4.2.2 Performance planning and 4.2.4 Production planning, respectively. Other design elements such as costumes, content for the promotional video series will be briefly reported in section 4.3 Implementation.

The next day after the meeting, the core team members also discussed and agreed on the show title and tagline. The title was decided to be "October #Beatz 2017: Rubik". Meanwhile, the tagline was borrowed from the idiom "Be there or be square", which encouraged the audience to attend the event, otherwise they would be labelled boring (Writing Explained 2018). The idea sprang from the homograph 'square', which describes both the

face of the Rubik's cube and the uncool and boring characteristics of a person. These were planned to appear on the posters and other marketing content.

#### 4.2.2 Performance planning

The next step of content planning was to arrange performers into band sessions before choosing the songs and scheduling the practices. Whilst the Acapella team had been fixed, and performers of the Dance session were coordinated via MX's leader Giang Tran, the remaining four sessions required more complicated division. As discussed in section 4.1.3 Choosing the event format, the flow consistency not only resulted from the consistent music styles, but it also required as little instrumentalist change as possible. Therefore, the best scenario would be one group of instrumentalists playing the same set of instruments throughout one session. It was decided that the materials for each session would be slightly different. For instance, the Pop songs could contain one guitar with softer rhythms than Rock songs, which contained one rhythm guitar and one lead guitar for the solo sections; and whilst an acoustic guitar could play the most important part in the Indie session, the Jazz session could feature piano as the main instrument. Special sounds could also be added to emphasise the typical style of the session, i.e. shaker or ambience keyboard for Indie, and saxophone or trumpet for Jazz (replicated by a keyboard). Table 10 depicts such differences. An 'x' or a description will be marked if the instrument is included.

Table 10. Materials for October #Beatz 2017's band sessions

Session	Instruments						
	Drum	Guitar 1	Guitar 2	Bass	Keyboard 1	Keyboard 2	Special instruments
Pop	x	Electric guitar		x	x		
Indie	x	Acoustic guitar		x	Piano or ambience effects		Ukulele, shaker
Jazz	x	Electric guitar		x	Piano	Replicating the sound of trumpet or saxophone	Violin
Rock	x	Rhythm guitar	Lead guitar	x	Piano, organ, synth, etc.		

After the materials were decided, band players were recruited for each session based on the thesis writer's knowledge of their skills and preferences, except the Rock session. Nam Nguyen and Thien Nguyen were already fixed with their own bands, Helenă and Monopole, respectively. A balanced quota also needed ensuring, so that each instrumentalist played in no more than two sessions. However, due to the lack in drummers, Linh Duong had to cover three sessions, Helenă (Rock), Jazz and Pop. The initial lineup is presented in Table 11.

Table 11. October #Beatz 2017's initial lineup

#	Session	Vocalists/ Dancers	Main instrument- talists	Additional perform- ers	Main colour
1	<b>Acapella</b>	My Le, Lan-Anh, Thai Nguyen, Thinh Pham, Thanh Doan, Duong Phan	-	-	White
2	<b>Pop</b>	My Le, Cat-My	Khoa Tran (guitar), Linh Vu (keyboard), Linh Dong (bass), Linh Duong (drum)	Thanh Doan (back vocal), Vickie Weng (violin)	Blue
3	<b>Indie/ Folk</b>	Trang Hoang, Thao-Vy Le	Trung Ngo (guitar), Thien Nguyen (keyboard), Nam Nguyen (bass), Huy Nguyen (drum)		Green
4	<b>Dance</b>	Thinh Pham, MX, Key Nguyen, Khoa Trinh	-		Orange
5	<b>Jazz/ R&amp;B</b>	Lan-Anh, Thai Nguyen	Khanh Nguyen (keyboard), Thien Nguyen (keyboard), Dinh Le (bass), Bao Nguyen (guitar), Linh Duong (drum)	Vickie Weng (violin)	Yellow
6	<b>Rock 1</b> (Band: Helenă)	Nam Nguyen	Duong Phan (guitar), Tien Vuong (keyboard), Khoa Tran (bass), Linh Duong (drum)	Thinh Pham (back vocal)	Red

<b>Rock 2</b> (Band: Monopole)	Thien Nguyen	Bao Nguyen (guitar), Dinh Le (guitar), Cuong Nguyen (bass), Huy Nguyen (drum)	Thanh Doan, Dinh Le (back vocal), Vickie Weng (violin)	
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The song selection process started at the same time the lineup was being filled. According to Thien Nguyen, the music arranger of the previous concerts, the criteria for choosing an appropriate song include:

- The song should match the singer's style and preference, and be within his/her skills
- The version of the chosen song is viable within the given material set of the session
- The arrangement is suitable for live concerts (not tea shops)
- The song is catchy, has a wow factor, otherwise, suggestions on using stage lighting, costumes, stage props, etc. to catch attention will be needed

The songs were first chosen in liaison with the singers. As soon as all performer groups had their own communication channels on Facebook Messenger, the band players also participated in the process. Everyone was also reminded of the additional criterion, in which the songs should be relevant to the 'Feelings' column in Table 9, so that each session could fit the concept. However, it turned out later that it was relatively difficult to choose a song that met all six criteria, whilst the feasibility of the song was regarded as the priority. Therefore, it was decided that the performers could skip the concept fitting element and have their performances visualised by stage lighting or costumes. Within each group, a number of suggestions were collected, considered, and Linh Duong made the final decision on the set list. The final set list was to be fixed at the end of July.

The practice sessions took place every Sunday at Harju Youth Centre, replacing the club's weekly meetings. During the week, Duong contacted the performers to check their weekend schedules before planning the Sunday practices. The schedules were to be informed to the performers by every Friday. Harju's premises consisted of two practice rooms with one drum set, one sound mixer and guitar amplifiers in each room. Therefore, two bands could be scheduled simultaneously, as long as they did not have any common member.

The targets for each performance were also set and tracked before and after every session. If the progress was seen behind the target, Duong was to arrange additional practicing times during the week by booking the rooms at Harju or other youth centres. Although the practice period lasted until the end of September, the bands were scheduled to start practicing on Harju's stage from the beginning of September, so that their other performing skills could be trained.



### 4.2.3 Programme planning

As mentioned in section 4.1.4 October #Beatz 2017 theme design, the sessions were respectively sequenced to be White (Acapella), Blue (Pop), Green (Indie), Orange (Dance), Yellow (Jazz), and Red (Rock). To specify, it was planned that the first part of the main show consisted of Acapella, Pop, Indie and Dance sessions, followed by the second part with Jazz and Rock sessions, and two parts were separated by a fifteen-minute break. According to the members who had knowledge of solving a Rubik's cube, the white face tended to be the first face to be solved. Besides, the core team wanted to bring the surprise element in the beginning of the concert. Hence, the Acapella session was set as the opening session. Based on the survey results, which showed Pop as the most popular genre amongst the audience, the Pop session was lined up after Acapella draw more attention. It was presumed that the Indie session were likely to include tracks that the audience was not familiar with, therefore, it was planned to be introduced after the Pop session, when the audience would already focus on the stage. Containing upbeat music, the Dance session was scheduled to end the first part. Following the tradition as the main show's finale due to the high energy of the music, Rock was arranged to end the programme, thus being preceded by the Jazz session. Whilst the Acapella session consisted of one song only, it was expected that the quantity of songs in the Rock session would double that of the other sessions, considering each band would have their own session. Therefore, although it could be noticed that there were more sessions in part 1 than in part 2, the lengths of both parts were estimated to be similar.

The show order above was believed to stick to Matthews's principles in building a show as mentioned in section 2.4.1.2 Building the show. Six genres with different levels of energy were likely to 'build' and keep the 'balance' of the event. Songs of the same genre were performed subsequently and by the same band. Therefore, it was expected to result in a smooth 'flow' of the programme and maintain the 'pace' of the show, whilst the secret session Acapella was kept as the 'surprise' moment.

Whilst considering the show's three-part sequence beginning - segues - ending, the thesis writer found out that the Acapella session might not be an ideal tone setter for the overall programme. As a result, a separate upbeat opening song was arranged. The chosen song was Bang Bang, originally performed by Jessie J, Ariana Grande and Nicki Minaj. Singers recruited for this performance included Lan-Anh Nguyen, My Le, Trang Pham and Thanh Doan, and Huy Nguyen (drums), Thien Nguyen (keyboard), Linh Dong (bass), Dinh Le (guitar) were assigned to join the supporting band. Meanwhile, the rock band Monopole was asked, in addition to their performance, to end the show with the encore song familiar

with most of the Vietnamese audience, Tim Lai, originally performed by the Viet rock band Microwave. The main show would be followed by the afterparty, where DJ Long Huynh Akitek was invited to perform.

Regarding the activities in the lobby, the Offstage Content team planned to have a photo booth with a large backdrop, designed by the Design team, so that the audience members could take photos with the theme, thus becoming part of the experience. Food and beverage were to be served during the break. Table 12 presents the draft programme of the event.

Table 12. October #Beatz 2017's draft programme

CONTENT	DETAILS
DOOR OPENS	Checking in Merchandise sales Photo booth
RUBIK PART 1	Opening song: Bang Bang Session 1: Acapella Session 2: Pop Session 3: Indie/Folk Session 4: Dance
BREAK	Food and beverage Photo booth
RUBIK PART 2	Session 5: Jazz/R&B Session 6: Rock
AFTERPARTY	DJ Long Huynh Akitek

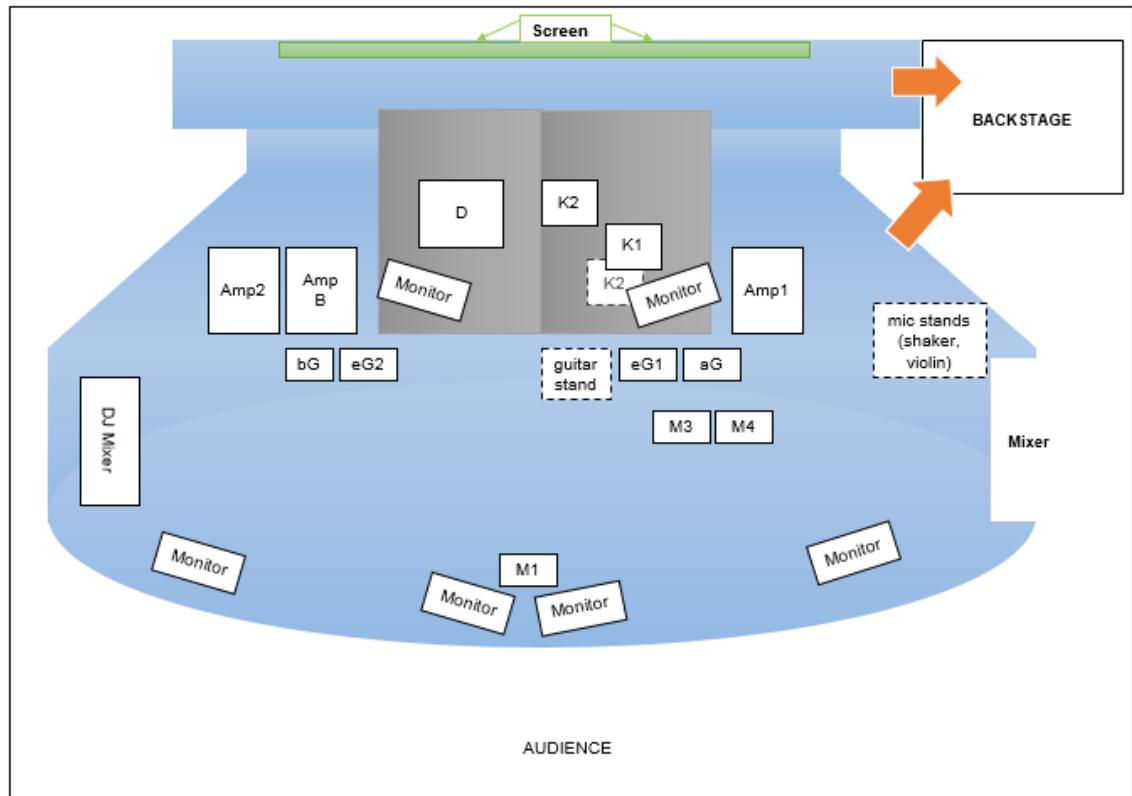
Segues between the performances were also taken into consideration. Whilst the band sessions were expected to smooth the show, the moments between sessions might still cause long pauses, because the bands needed to switch and the stagehands were to rearrange the stage. As previously introduced, each session was to be opened with its own promotional video. In addition, MC introduction was also planned to take place after the end of the previous session and before the video of the next session appeared in the background. Hence, it was agreed that those tasks were carried out in dim lights whilst the MCs were speaking in the spotlight, and lasted until the video ended. The exception was when two rock bands switched, having only the MC introduction, thus, the limited time required the bands and the stagehands to work faster. It was anticipated that these arrangements would enhance the 'flow' of the event and prevent the negative impression the audience members might have from the 'pregnant pauses'. The performances of the same session would be transited with verbal introductions by singers or background music played by the band.

The recruitment of MCs and coordination of the MC script was assigned for Uyen Truong and will be further discussed in section 4.3.3 Programme coordination. In the same section, the song orders within each session will also be elaborated.

#### **4.2.4 Production planning**

As previously introduced, the concert was to take place at Gloria stage. As a proscenium stage (see section 2.4.3), it faces the audience only on the front side, having space for a backdrop at the back of the stage. Entrances to the backstage were located on the side of the stage. The hall was expected to hold capacity for approximately 450 standing audience members, whilst the second floor could accommodate 150 seated members. In order to deploy the capacity as well as to give the audience more space to enjoy the show, it was decided that October #Beatz 2017 would be a standing concert, although it was possible for the audience to find a seat on the second floor.

A big back screen was planned to be set up to showcase background videos and introduction videos of the performances, whilst a front screen was to be used from the moment the door opened until the opening song started, so that it could block the audience's view of the stage, and at the same time screen the trailer at the beginning of the show. Based on the materials of the band sessions, a stage plan (Figure 9) including the arrangement of instruments and other equipment customised for October #Beatz 2017 concert was created as part of the technical requests to Gloria.



According to the stage plan, the stage gave room for one acoustic guitar (aG), two electric guitars (eG1, eG2), one bass guitar (bG), two keyboards (K1, K2), one drum set, one DJ mixer, three amplifiers (Amp1, Amp2, AmpB), microphones, monitors and a number of additional microphones and stands near the backstage. Apart from the drum set and the keyboards, which were to be placed on higher stage blocks, the rest of the instruments were situated on the same platform. The DJ mixer was to be set up from the beginning and moved to the centre of the stage right after the Rock session. Although MFF members were to bring their own instruments, the drum set, microphones and stands, instrument cables, amplifiers, the DJ mixer, speakers, the mixer and the monitor system were all provided by Gloria.

The thesis writer was assigned to contact Juha Oinonen, Gloria's producer, to liaise on the venue-related matters such as stage rent, stage plan, technical requests and staffing schedules. The full stage requests were sent to Oinonen following the appointment. The mixer and monitor system were to be each operated by a different sound engineer from Gloria. A sound script was hence prepared, where volumes, special effects and sound settings for each performance were noted, so that Gloria's technicians could adjust the systems accordingly during the show.

Gloria was also the lighting supplier for the concert, with the lighting system run by its own staff. It was likely that they might not be familiar with any of the song, furthermore, the theme of the concert also relied heavily on colours. Therefore, the lighting cues were planned in collaboration with the Design team before being put together in a lighting script, which included the general mood, main lighting colour, background visuals (optional) and notes for highlighted parts of each song. The script writing process was similar to Dexter and Moody's lighting cue notation method introduced in section 2.4.5. The script was to be handed to Gloria's lighting engineer on the event day. Whilst the song list was still pending, the general ideas for lighting design were drafted based on the concept generation sheet (Table 9). The corresponding lighting colour was intended to appear throughout the whole session, whilst one or two additional colours and lighting effects were to be constantly replaced to create different looks between the songs of the same session. In case two songs had the same lighting colour combination, different background videos might be added. The ideas were demonstrated in Table 13 (the opening song Bang Bang was excluded).

Table 13. Stage lighting ideas for six main sessions

<b>Session</b>	<b>General mood(s)</b>	<b>Main lighting colour</b>	<b>Lighting colour(s) to combine</b>	<b>Additional effects</b>
Acapella	harmonious	white		smokes, dim lights
Pop	young, confident	blue	white, yellow, green, purple, red, etc.	flashes, motion backgrounds
Indie/ Folk	folksy, mellow	green	white, yellow, blue, etc.	smokes, dim lights, dreamy background
Dance/ Electronic	energetic	orange	white, green, blue, yellow, etc.	flashes
Jazz/ R&B	classy, pleasant	yellow	white, blue, green, etc.	smokes, dim lights, preferably no background
Rock	heavy, powerful	red	blue, yellow, etc.	smokes, flashes

At the same time the scripts were prepared, the run sheet for stagehands during the show was also planned by stage manager Uyen Truong, titled 'Stage script'. It cued what the stage staff had to do before, during and after each performance. However, this report will omit it and prioritise the discussion on the technical scripts. Besides, the production schedule for the event day, titled 'Master agenda' was prepared amongst the coordinators. It included the running order from the setup time to the dismantling time and involved

all teams onstage and offstage – Performers, Stage, Makeup-Stylist, Media, Logistics and Reception (Offstage Content). The master agenda, together with the scripts, was due by the end of August to be tested and adjusted during the rehearsals at Harju stage. Discussions on the scripts will be continued in section 4.3.4 Production coordination.

### 4.3 Implementation

This section describes the coordination phase of the aforementioned plans. Changes in the plans will also be dissected.

#### 4.3.1 Rubik's theme implementation

A few design elements related to the Rubik's theme that will not be studied within this thesis include marketing materials, promotional videos and performer makeup and outfits. However, as mentioned in section 4.2.1 Concept generation, they will be briefly introduced. As a team whose expertise involved working with visuals, the Design team was asked to give suggestions to other teams on appropriate ways of implementing the theme, apart from their main deliverable – the poster (Appendix 2). They eventually created a colour palette for each session (Figure 10). By narrowing the colours to be used for each session, it helped prevent monotonous visualisation but still maintained consistency. The palette was of benefit to video production, makeup-stylist, lighting design and poster design itself.

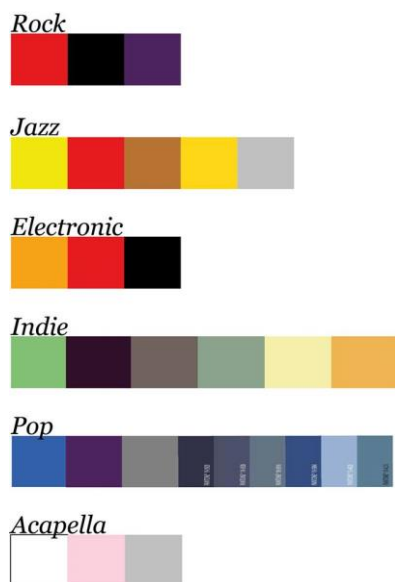


Figure 10. October #Beatz 2017's colour palette

Additionally, two promotional video series were produced. The 'In Sync' series subsequently released cover videos of Indie, Pop, Jazz and Rock songs, featuring one or both singers of each session. Each video had its own look and feel in correspondence with its own symbolic colour. The series introduced four out of six music genres that were played

at October #Beatz 2017 and at the same time presented the passion for playing music of MFF members. The videos were all published in August 2017 as the first promotional campaign of October #Beatz 2017. The details are noted in Appendix 3.

The six-chapter video series, titled 'Rubik', was the main video series of the show. It contained six videos, each of which featured the main vocalists or dancers of the corresponding session. Each video was filmed with the smoke bombs of the corresponding session colour, the example of which can be seen in Figure 11. The chapters were numbered from I to VI, according to the session order in the concert. The purpose of the series was to take the audience on a visual journey, where each video had its own storyline, but at the end of each video, an object was highlighted in order to give clues to the next video. In other words, it was hinted that the plots of all six videos were connected the same way the Rubik's theme connected six sessions into a cohesive whole. Because of this characteristic, the video series were reused as the opening video before each session. Links to all the videos are attached in Appendix 4.



Figure 11. Filming with blue smoke bombs for Chapter II of 'Rubik' series (Pop session)

During the publishing period of the series, the sequence was in reverse order, as mentioned in section 4.1.4 October #Beatz 2017 theme design. As seen in Appendix 4, the publishing order of the videos is as follows:

- Chapter VI: Red
- Chapter V: Yellow
- Chapter IV: Orange
- Chapter III: Green
- Chapter II: Blue
- Chapter I: White

The first five videos were released during September 2017. Acapella was planned as a surprise session, hence, its video was published right before the event started on 7 October 2017 in order to conceal the surprise factor till the last minute. All videos used the

same background music – an excerpt from Vong, an original song by MFF's rock band Monopole.

The Makeup-Stylist team supported the Promotional Videos' team on outfit styling and makeup before filming. The deliverables for the team for the event day were also similar. They were to plan and choose outfits and makeup styles for every live performance, where the styles should fit both the show's theme and the song's concept. It was preferred that the outfits of the performers had at least one item with the session's main colour. These tasks were coordinated at the same time the songs were chosen. The costumes were either borrowed from the other members or purchased by the performers themselves.

#### 4.3.2 Practice arrangement

The first practice session took place on Sunday 2 July 2017 (Week 26) at Harju Youth Centre and the final rehearsal was organised on Sunday 1 October 2017 (Week 39). Altogether the performers spent 14 weeks preparing for the performances. The schedules were arranged during the week before being posted on the Facebook group for performers by every Friday. Table 14 demonstrates one example from the schedules on 13 August 2017.

Table 14. Practicing schedules for Sunday 13 August 2017 at Harju Youth Centre

TIME SLOT	ROOM 1		ROOM 2	
	SESSION	CONTENT	SESSION	CONTENT
12pm - 2pm	Rock			[free space]
2pm - 3.30pm	Indie	full session		
3.30pm - 4.30pm	Bang Bang			
4.30pm - 6.30pm	Jazz	Aint Got You City of Stars	Pop	All About That Bass
6.30pm - 7.30pm	<b>HQP #BEATZ</b>			
7.30pm - 9pm	Jazz	Feeling Good		[free space]

During the summer, the practicing progress was affected by several factors. Although at the beginning of the project, it was recommended that all performers reserve all Sunday afternoons for the practices, due to their working schedules and personal plans, the practicing sessions had occasionally to take place without full members. The practicing venue was another interfering factor. It was only informed at the end of June 2017 that Harju Youth Centre was closed from 7 July to 8 August, leading the thesis writer to look for replacements. The music room Jukeboksi at Entresse Library in Espoo was later booked for five Sundays from week 27 to week 31. Jukeboksi had only one practice room with full



equipment, allowing less band practices within one session. The location was also slightly inconvenient for MFF members, most of whom resided in Helsinki. As a result, more practices during weekdays were required, mostly taking place from 17:00 to 20:00. Weekday practice venues were booked at either Jukeboksi or Iso Omena Library in Espoo. Intensive practices were arranged as soon as the group was back to Harju Youth Centre in week 32. In theory, all performances had to be ready before they started onstage practicing in September. However, it appeared that not until mid-September did the members acquire enough techniques to perform their parts.

Another factor that affected the progress was the song selection progress. The songs were fixed at different times, therefore, not every band had the chance to deploy the full course of fourteen weeks' time to practice. The last song in the lineup was finalised at the end of August. Discussions on the song selection process will be expanded in the next section.

#### **4.3.3 Programme coordination**

The programme coordination phase started with song selection. The full set list can be seen in Appendix 5. Apart from the opening song Bang Bang, the rest of the set list had to reflect the Rubik's theme. The song chosen for the Acapella session was We Are Young, originally by the indie pop band Fun. Thai Nguyen was in charge of the arrangement. The first two Pop songs chosen were Minh Yeu Tu Bao Gio (composed by Nguyen Hai Phong), covered by Cat-My and All About That Bass (Meghan Trainor), covered by My Le. Both songs reportedly contained typical pop melodies. Cat-My wanted to have a duet performance, thus having invited her friend Quan Nguyen as a guest performer to sing Thoi Thanh Xuan Se Qua, the Valse tune about youth, originally performed by Pham Hong Phuoc and Van Mai Huong. Since members of the Pop session suggested having at least one acoustic song, it was agreed that instruments of MFF's version only contained Khoa Tran's electric guitar and Linh Vu's keyboard, making it the opening song for the session.

My Le and the band later expressed their interest in playing Toxic (Britney Spears). Le also required back dancers, however, the instrumental beats played by the band, including one electric guitar, one bass, one keyboard and drums, were not strong enough for the choreography. Therefore, it was decided that backing tracks would replace the band in this particular performance, which ended the Pop session. Although this arrangement did not follow the exact format of the show, it was believed to enhance both the 'build' and 'surprise' element of the session (see section 2.4.1.2). Back dancers assigned for the performance included MX's members Giang Tran, Hoang Nguyen, Diem Ly and Trinh Ngo.

The Indie session was the last one to have the set list finalised. In the beginning, Trang Hoang already had two songs fixed – Knots (Lisa Hannigan), an indie folk song, and Youth (Daughter), a dream pop song. However, the instrumental materials slightly differed from the original setting planned in section 4.2.2. The acoustic guitar was replaced by ukulele in Knots and electric guitar in Youth, respectively, and both were played by guitarist Trung Ngo. Meanwhile, Thao-Vy Le encountered difficulty in choosing her solo songs. After several options were suggested and tried by the band, they came up with the duet solution, in which Le's performance would feature guest singers. Mo (Doan Hoai Nam) was chosen as a duet with Nam Nguyen, also the bassist of the Indie session. It was followed by Dua Nhai Di Tron (originally by Den Vau and Linh Cao), featuring Thien Nguyen's rap. Both songs were fixed during the latter half of August, leaving the song selection process ready one month later than the original plan, as seen in Table 8 (section 4.2). Albeit playing the keyboard in the session, Nguyen's voice was the only one that fitted the song. Hence, Linh Duong was arranged to replace Nguyen as the keyboard player in the performance. Knots and Youth were respectively chosen to open the Indie session, whilst Dua Nhai Di Tron was set to be its finale.

Amongst four band sessions, Jazz/R&B was the only session that followed the original format, involving least changes in instrument settings and personnel. Except for the duet song City of Stars (Ryan Gosling and Emma Stone), where the guest performer Vickie Weng was invited to play violin, the rest was played by the same band. The whole session was covered by Lan-Anh Nguyen and Thai Nguyen, each of whom sang one solo song and two duet songs. City of Stars was chosen as the opening song because of its popularity. The rest of the song list included If I Ain't Got You (Alicia Keys), Feeling Good (Michael Buble), performed by Lan-Anh Nguyen and Thai Nguyen, respectively; and Blurred Lines (Robin Thicke), an upbeat and funky duet between two singers intended to end the session. Due to the high energy of the song, it was considered to be a smooth transition to the next session.

Thinh Pham was set to open the Dance session with his cover of Enrique Iglesias's Tonight I'm Loving You, supported by MX members Diem Ly, Minh-Anh Nguyen, Thao Nguyen and Bao-Vi as back dancers. Cho Toi Lang Thang was originally choreographed for the duet performance between Key Nguyen and Khoa Trinh. However, Trinh had to withdraw from the concert due to an accident in September. Hence, Nguyen became the solo dancer in the performance. MX had their own performance in the Dance session with a medley of four songs Hands On Me, Up & Down, All Hands On Deck and Anaconda. Performances for the Rock session were chosen internally within Helenä band and Monopole band before being informed to the thesis writer. Helenä was reported to play two covers

and one original song, whilst Monopole was set with two covers and two originals, plus the encore song as mentioned in section 4.2.3.

As can be noticed in Appendix 5, the Jazz/R&B session and the Dance session was switched in the show order. This change occurred due to another change in the venue plan. As mentioned in section 4.2.4 Production planning, no chairs would be arranged in the concert hall. However, many MFF members expressed their concern over the standing concert format as they reminded that a typical October #Beatz audience member tended to prefer having a seat in the show. After a row of discussion, it was decided that chairs would be arranged in the first part and removed in the second part to turn the show into a standing concert. Since the Jazz/R&B session was more appropriate for a seat show than Dance, let alone the coincidence that the session finale Blurred Lines was uplifting enough to end the first part, the order was switched. The new order also showed a gradual build-up level of energy in the show, which appears to adhere more to Matthews's show building principles (section 2.4.1.2) than the old order. Although the content of the video series would be affected due to this change, the audience satisfaction was prioritised, hence the new order:

- Part 1: Bang Bang, Session 1 - Acapella, Session 2 - Pop, Session 3 - Indie/Folk, Session 4 - Jazz/R&B
- Part 2: Session 5 - Dance, Session 6 - Rock

During the coordination phase, an activity was added to the show, proposed by the Off-stage Content team after they received a sponsored voucher from the tour operator SON & SONS Finland, which allowed a two-night stay in any four-star hotel in Europe. A lucky draw for the audience was planned and whilst first lucky winner would be given the hotel voucher, the second winner was to receive two movie tickets at Finnkino. The activity was scheduled after the break in order to gather all audience members back to the stage hall. Besides, it was also believed to induce the 'escapist' realm in the audience's experience.

Regarding the afterparty, DJ Long Huynh Akitek asked for himself and his co-performer Munchiestone to be part of the main show. However, as the concept was already fixed, the core team decided to feature the artists in a separate session. Meanwhile, DJ Jonathan Raslem was invited to host the afterparty. The final programme is presented in Table 15.

Table 15. October #Beatz 2017's final programme

TIME	CONTENT	DETAILS
18:00	DOOR OPENS	Checking in Merchandise sales Photo booth
19:00	RUBIK PART 1	Opening song: Bang Bang Session 1: Acapella Session 2: Pop Session 3: Indie/ Folk Session 4: Jazz/ R&B
20:45	BREAK	Food and beverage Photo booth
21:00	RUBIK PART 2	Lucky Draw Session 5: Dance Session 6: Rock
22:00	DJ SHOW: AKITEK – MUNCHIESTONE	
00:00 (8 OCTOBER)	AFTER PARTY	DJ Jonathan Raslem

Giang Nguyen and Duc Tran were recruited for the MC positions. Uyen Truong worked with the MCs to supervise the script writing process. The script was written in both Vietnamese and English. Both MCs were invited to participate in the rehearsals, so that they themselves could rehearse their script.

#### 4.3.4 Production coordination

Venue liaison took place during August and September. On 16 August 2017, the core team had a meeting with Oinonen at Gloria. The agenda included the rent, programme, needed equipment, and video and audio recording. A second meeting with Jarkko Tuominen, Gloria's technical coordinator and Jarno Marjamäki, Gloria's media coordinator, was held on 21 September 2017, where details of the stage requests were discussed. Presented in Appendix 6, the document contained the stage plan, equipment list, lighting and projector, stage props and other requests. The schedule for the concert day 7 October was also briefed with Gloria's staff. It was agreed that MFF members would arrive at the venue at 12:00 to set up the stage, the lobby and the backstage area. The programme was scheduled to continue till 2:00 on 8 October, before the event team started cleaning up everything. Based on the schedule, Gloria would provide their staff accordingly throughout the day.

The cues for both sound and lighting of the show were merged into the sound and lighting script, as shown in Appendix 7. One page was allocated for each song, so that it would be convenient for the technicians and MFF's technical staff to run the show. The sound script of each song included the volumes of every instrument, special notes for the sound; and the lighting script described the theme, name of the background video (if any), additional

effects, and the lighting cues. Due to the lack of expertise in lighting design, the thesis writer tried not to describe the cues in too much detail. Besides, it also included the names of two MFF members who took charge of communication between the stage area and the AV area during the performance and made sure the script was properly run. Cuong Nguyen and Trung Ngo took turn to check the stage area, whilst Linh Duong, Duong Phan and Bao Nguyen respectively stayed at the AV area and communicated with Gloria technicians when needed. Cross-area communication was done on walkie-talkie. Although not mentioned in the script, Khanh Mai was assigned to liaise with the projector technician, located in the same area with the sound and lighting system. In other words, excluding the stagehands, each performance would always be run by three MFF staff in liaison with Gloria technicians.

The master agenda for the event day was put together by Yen Hoang, the agenda manager. Albeit slightly different with the production schedule described by Allen & al. in section 2.4.6, the document was still considered equally important, containing tasks divided by team, names of the relevant contact persons as well as the time frame to complete each task. The teams involved included Performers, Technical, Lighting / Sound, Stage, Makeup – Stylist, Media, Logistics and Offstage Content. Compared to the schedule informed to Gloria, the schedule in the master agenda started 30 minutes earlier to cover the Logistics team's transportation time from Harju to Gloria. The agenda is attached in Appendix 8. The rest of the content included the participant list and their phone number and an equipment check list.

The master agenda, the sound and lighting script, together with the stage run sheet and the makeup schedule, were run on trial during the full rehearsals on Sundays 17 September and 24 September at Harju stage. Compared to Gloria, Harju stage is much smaller in both size and the complexity of the sound and lighting systems. Therefore, it was difficult to effectively test the technical scripts, especially the lighting script. However, by reproducing the flow of the actual show and involving both Makeup and Media teams, the rehearsals gave possibilities to re-estimate and adjust all the plans, particularly in terms of timing. The 'Rubik' videos and all background videos mentioned in the lighting script were screened in addition to testing the lights. The performers and MCs could also train their presentation skills during these occasions. The singers also started rehearsing their verbal introduction as the transition between the songs of the same session. Helpful as they were, the two rehearsals appeared to be insufficient for the whole team to be ready. Therefore, an additional rehearsal was organised on Sunday 1 October. Most members of the Dance session were busy that day, therefore, the rehearsal only involved performers

of the vocal and band sessions, including the Opening song, Acapella, Pop, Indie/Folk, Jazz/R&B, and Rock.

The final rehearsal at Harju stage marked the end of the coordination phase. The next section deals with the setup, the final sound check, the running and strike of the October #Beatz concert.

#### **4.4 The event day (7 October 2017)**

The schedule of the event day followed the master agenda in Appendix 8, and the anecdotes of this section will focus on the production area. One day prior to the event, all necessary equipment and facilities were gathered at Harju, including instruments, stage props, performing costumes, makeup and hairstyling kits, reception materials, etc. In the morning of 7 October, the Logistics team arrived at Harju with a rented truck and moved all equipment to Gloria. Even though the team turned up in front of Gloria stage at 12:00, it was not until 15 minutes later that the door was opened. Hence, the setup of the stage hall and the lobby started almost at the same time, around 12:30. In the beginning, Yen Hoang was assigned to roll-call the organising members, whilst Uyen Truong was in charge of the performers. Fortunately, everyone showed up on time, leaving the agenda unaffected.

With the stage requests previously sent to Oinonen, Gloria staff started to arrange the stage according to the stage plan with the assistance of MFF's Technical and Stage teams. As soon as the stage equipment were set up, Uyen Truong led a team to arrange chairs inside the hall. 7 copies of sound and lighting script were distributed to 3 MFF's technical team members, 1 sound technician, 1 lighting technician, 1 monitor system technician and 1 projector technician. As Linh Duong briefed the script to the lighting technician, it was agreed that the technician could change the lighting cues as she found appropriate. Whilst Bao Nguyen and Duong Phan tested the sound with the instrumentalists. Khanh Mai delivered the videos to the projector system. Meanwhile, the performers took turn to have their makeup and hair style done by the Makeup-Stylist team.

During the setup, technical problems occurred with both the projector system and the sound system, causing the sound check to start at 16:00, one hour later than scheduled. As a consequence, it was decided that the sound check would not take place in the same sequence with Allen & al.'s process (section 2.4.4). Instead, performers of each session were only allowed to rehearse one to two songs. The back screen covered most of the back side of the stage, causing the lower half of the screen to be blocked by the drum set, which affected the visibility of the introduction videos. However, as the image shadowed

on the performers, it created a unique effect when screening the background video, especially in such a contemporary context as the Indie session (Figure 11).



Figure 11. The projector's visual stage effect on the Indie session's performers (Photo courtesy of Hung Nguyen)

The sound check was also run by MFF's and Gloria's technical team, and Truong's Stage team. Another problem arose when the walkie-talkie did not work. MFF's Technical team thus decided to communicate via Facebook Messenger.

At 18:00, the guests started to check in and the final performances were rehearsed. The group gathered on the stage for a group photo before everyone got ready for the show. Before the door from the lobby to the stage hall opened, the front screen was set up, as seen in Figure 12.



Figure 12. Gloria stage before the show started (Photo courtesy of Bao Nguyen)

As soon as the audiences were settled in their seats, Yen Hoang cued the MCs and all the performers. The show officially started at 19:30 by screening the concert's trailer (Music For Friends Helsinki 17 October 2017a) on the front screen. The opening song Bang Bang started right when the screen was rolled up as the trailer ended. The performance was followed by MCs Giang Nguyen and Duc Tran, who introduced the Rubik's concept and led the show to the introduction video of the first session – White (Acapella). As described in section 4.2.3, the running order for each session was: MC introduction – introduction video – the performances. The sequence was hence similar with the Indie/Folk session and Jazz/R&B session. Between the songs, all stage lights except the spot light were turned off, allowing the audience to see only the singer who was giving the verbal introduction to the next song. The exception was the segue between My Le's performances All About That Bass and Toxic. The backing instrumental intro of Toxic was played in a completely dark stage whilst the instrumentalists exited and the back dancers entered the stage.

The first part of the concert ended with Lan-Anh and Thai's performance of Blurred Lines, during which most of the audience members stood up and danced along. It can be seen that the performance proved to build up the show with its high energy. During the break, the Stage team removed the chairs from the hall whilst the audience members took part in the activities in the lobby, such as alcohol bars, food counters, merchandise sales and photo booth. Performers who participated in the second part either changed their outfits or had their makeup redone.



The second part of the show was opened by the MC's introduction to the Lucky Draw, which clearly prompted the audience to actively immerse in the activity and drew all their attention onto the stage. Afterward, two lucky audience members were summoned to the stage to receive the hotel voucher and the pair of movie tickets. From the show building point of view, the Lucky Draw was considered a crucial touch point when reconnecting with the audience after the break, because it appeared to have the ability to keep their attention until the subsequent performance, no matter the genre. The Dance session, which took place after the activity, helped build up the show to even a higher level of energy. During performance segues, there was no verbal introduction from the singers. Instead, the backing music was played in the dark so that the dancers could reposition themselves.

Helenä Band opened the Rock session, followed by Monopole's performance. The highlight of the Rock session was Monopole's cover of *While Your Lips Are Still Red* (Nightwish), featuring Vickie Weng on violin. Throughout the song, the audience was asked by Monopole's front man Thien Nguyen to turn on their mobile flashlights in dim stage lights, turning the stage hall into a spotlighted area (Figure 13).



Figure 13. The audience's flashlights during Monopole's performance *While Your Lips Are Still Red* (Photo courtesy of Hung Nguyen)

Right after their fourth song *Bleed It Out* (Linkin Park cover), Monopole started playing the encore song *Tim Lai*, to which most of the Vietnamese audience members sang along. The final chorus was entirely sung by the audience. The performance wrapped up the 'Rubik' programme, after which most of the instruments were brought backstage, and the stagehands moved the DJ table to the centre of the stage. The DJ show started at 22:15,

with music played by DJs Akitek and Munchiestone. DJ Jonathan Raslem hosted the afterparty from 12:00 till 2:00 for the remaining audience members and organising members.

At the backstage area, the rented truck arrived at 22:30 when all MFF-owned equipment were stuffed to the truck and moved back to Harju. When the afterparty ended, whilst Gloria staff dismantled the stage, MFF members cleaned up the backstage and the lobby before leaving the venue, putting an end to the event phase.

## **4.5 Shutdown**

October #Beatz 2017 attracted 375 audience members and was considered the biggest and most content-wise successful concert out of four years. Despite the difficulties during the setup time and several slight changes from the planned agenda, the show itself came about considerably smooth. Thank-you emails were sent to Gloria and other sponsors and partners. On 14 October, an afterparty for MFF members was organised. An aftermovie was produced and published in gratitude for everyone who had contributed to the success of the show (Music For Friends Helsinki 17 October 2017b), featuring highlighted moments of the event day 7 October. Within two weeks after the show, feedback was collected from both the audience and MFF members.

### **4.5.1 Audience feedback**

A post-event survey was designed on Google Docs' platform and distributed on Facebook on 8 October in order to study the audience's opinions on the concert (Appendix 9). Within one week, the survey received 67 respondents. The overall satisfaction level of the responded audience members was 3.87/5, higher than the score reported from the pre-event survey (section 4.1.1). Meanwhile, the two main elements of the content performances and extra services were rated 3.96/5 and 3.54/5, respectively. The results indicated that the experience was quite positive.

Inevitably, there were still minus points in the survey results. The most dissatisfactory factors included the quality of the sound and the food, receiving 14 and 11 complaints, respectively. It was majorly reported that it was difficult for the audience to hear the singers clearly, whilst the variety of the food was considered insufficient. The Rock session still received mixed reviews based on the difference in the audience's music tastes. However, the quality of the performances was regarded as the biggest factor that improved the audience's experience, as chosen by one third of the respondents. The promotional videos were the second biggest defining elements of the improved experiences, followed by the

services. Amongst the music genres, Dance was the most preferred, followed by Rock. The Rubik's theme was not mentioned in the responses. However, as may be noticed, the preferences lay in most of the elements that revolved around it, such as the performances, the promotional videos and the music. It can hence be deduced that the theme played an important role in enhancing the experience, which correlated with Pine and Gilmore's opinion on theme design as discussed in section 2.3.3.

The survey also showed that the audience's likeliness to attend the next October #Beatz concert was 3.91/5, exceeding the pre-event survey's result by 0.46 point. It appeared that two surveys were done by different groups of respondents, whilst the pre-event survey involved all previous concerts. Therefore, the comparison may not be legitimate. Nevertheless, it can still be deduced that the 2017 concert with its new concept was the most developed October #Beatz concert to date, resulting in a high level of satisfaction and loyalty.

#### **4.5.2 Closure meeting**

On 22 October 2017, the closure meeting of the project was organised at Harju Youth Centre. The members had a discussion on the whole project in terms of what went right and what needed improving. Everyone present agreed that the content was a success, the performance quality had improved to a major extent and the theme had been consistently planned and implemented. Bao Nguyen, the guitarist in the Jazz and Rock (Monopole) sessions, stated that he was in favour of the new band session format because of its practicality. The products both of the Media team and the Makeup-Stylist team were highly valued amongst the members. Some of the new members also claimed that their motivation to commit and contribute to the project attributed all to the dedication and professionalism of the event team.

On the other hand, the participating members commented that there was a lack of bonding within the whole project team, partly due to such a big number of participants as 72 members. It was also suggested that there could have been more big meetings and the members should have been kept informed and involved with any change in the project. The chair arrangement followed by the change of show order was a paradigm of how a lack of transparency could affect the plans. The work load was also considered overwhelming to a voluntary project, let alone the fact that it was not divided equally, leaving some members to work more than others. Regarding the show's content, the members noted that the interaction with the audience was still too little, and the lighting was not efficient enough, especially during Key Nguyen's dance performance.

The closure meeting was joined by approximately one fourth of all the organising and performing members, therefore the feedback might not be adequate. Despite that, everyone claimed to have learned about team work, event organising and project management. Likewise, they all expressed their appreciation for the time spent on preparing for the concert. However, the members also admitted that fun as it had been, as a voluntary project, October #Beatz took so much time and energy to organise that they might hinder one's personal schedules. The pressure to surpass the success of the previous year was also likely to become bigger. Whilst the annual concert met the objectives and goals of the club, many argued that it might gradually detach from MFF's core value, which was playing music for fun. Hence, the idea of pausing October #Beatz for one year was under consideration. Suggestions for future projects included organising more team building and technique building activities in smaller scales which still focus on the club's core value, such as mini-shows, picnics, etc.

## 5 Evaluation and Conclusion

This chapter contains the thesis writer's own reflections on the project. Therefore, it will be written in the first-person pronoun. The main points include evaluations of the project planning and implementation and its relevancy to the theoretical framework, assessment of the event, the writing process, and further suggestions.

The feedbacks from both the audiences and MFF members indicate that the planning and implementation of the 'Rubik' theme has met the objectives stated in chapter 1 and section 4.1.1, which included enhancing the audience experience by redesigning the content of the show. Within the project scope, Pine and Gilmore's theming design principles were deployed as the core concept, whilst both approaches on event project management and event staging were somewhat effective to the planning framework. Nonetheless, several details could have still been improved. For instance, the theme design stage could have been turned into a team process. As seen in section 4.1.4, not all ideas were wasted. To specify, it was the Wu-Xing theme that led to the idea of the Rubik's theme, and the Alice in Wonderland concept was also borrowed for the script of the promotional videos. Since quantity counts, more brilliant ideas might have emerged had this process involved more members.

In my opinion, theme design is only a part of experience design. Crafting the perfect concert experience could therefore have involved a broader concept of the experience economy and/or event design. Additionally, it could have been done more effectively by more investment in the design of the preliminary survey. Within the context of October #Beatz 2017 concerts, where there were little touch points with the customers, designing the event by touch points might not be the best option, but involving marketing and offstage activities such as food and drinks into the theme design process might as well have resulted in a more cohesive experience.

Otherwise, the implementation of the main staging elements, including the performances, the programme outline, sound and lighting, appeared to be all consistent with the event theme. Despite the delay in the song selection process as well as some changes in the performance format, e.g. the Toxic performance being performed with backing track and back dancers instead of the band, most of the songs fitted well with the characteristics of the corresponding session. Although the performers did not reach the peak of their tech-

niques onstage, due greatly to the limited practicing period and a lack of an effective performance tracking tool, their abilities still resulted in the highest quality October #Beatz concert by far.

As I discussed in section 4.5, the actual event ran considerably smoothly, with the programme coherent with Matthews' five-principle show building (section 2.4.1.2). A variety of music genres were performed in a constant flow, with prepared actions to switch from session to session, keeping the 'balance' and the 'flow'. Although not mentioned in the audience feedback, this was clearly another improved point compared to October #Beatz 2016, where the pause between two performances were longer than necessary. The level of energy was also built up throughout the session, keeping the show moving to its climax with the 'pace' and 'build' elements. Meanwhile, the Acapella session was planned as a 'surprise' factor, yet no measurement tool was given; therefore, the effect of the surprise remained unknown.

In terms of stage lighting, the lighting cues were slightly altered from the original stage script, presumably due to my lack of experience in script writing. However, they could still highlight the main theme to some extent. Apart from the Dance session, where the main light colour did not seem to appear, the remaining five sessions all stood out with their significant lighting colours. Examples can be seen in the photo collage in Figure 14.



Figure 14. The lighting display of 6 Rubik's sessions. From top left: White – Acapella, Blue – Pop, Green – Indie/Folk, Yellow – Jazz/R&B, Orange – Dance, Red – Rock (Photos courtesy of Hoang-Anh Tran and Hung Nguyen)

The success of the theme implementation, although not studied in this thesis, also lay in other design elements, particularly the performers' outfits and the promotional/introduction video series, coordinated by the Makeup-Stylist team and the Media team, respectively. Simultaneously, the event owed its overall success not just to the content, but to the contribution of all team members during over four months of preparation. Nevertheless, this thesis omitted studying human resource management issues, along with budgeting and risk management, the inclusion of which aspects would have resulted in a more thorough report.

Throughout the project, I have acquired not only the project management and event production skills, but I could also gain an insight into the planning and production of a music concert, a type of event project I had never encountered during my academic years at Haaga-Helia. From my experience, the biggest difference between planning a concert and planning a conference lies in the type of experience it can create. Whilst it seems easier to combine four realms of experience in a corporate event, it may require more studies when merging the esthetic, escapist and educational factors into an entertainment event without detaching it from its essence. However, the planning and management process is still the same for all event types. Hence, the frameworks used in this thesis can also be applied when organising corporate events or events of any other category.

Despite the successful project implementation, I consider my own timing of report writing the weakest point of the entire thesis process. The timetable was extended for one semester compared to my original plan, due to the exceeding amount of time I spent on writing, which led to the possibility that the anecdotes might not be entirely accurate. What could do differently is to outline the report in more details, plan a more realistic schedule and follow it more effectively. Apart from it, I have realised that more constant communication with the thesis supervisor could have also been another stimulus for a more efficient progress.

In conclusion, this project brought a positive result to the concert October #Beatz 2017 in terms of audience satisfaction and loyalty. This report can be used as a guideline when organising future concerts for MFF. The similar combination of frameworks can also be applied to the planning and management of other types of events such as conference, seminar, or party, as long as experience design is the core value that the event planner wishes to deliver.

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# Appendices

## Appendix 1. Pre-event's audience survey



### OCTOBER #BEATZ CONCERT AUDIENCE SURVEY

Hello from Music For Friends Helsinki (MFF), organiser of the annual concert **October #Beatz**. We are doing a survey to better understand the audience in order to redesign and develop a better concert experience in October #Beatz 2017. Whether or not you have attended the concert as an audience member, please take a few minutes to complete this survey. All your answers will be kept anonymous. Thank you for your time and cooperation!

*Questions with \* are mandatory*

#### 1. YOUR GENERAL INFORMATION

What is your age? \*

- ☐ 18-29 years old      ☐ 30-49 years old      ☐ 50-64 years old      ☐ 65 years old and over

Are you male or female? \*

- ☐ Male    ☐ Female    ☐ Other

Your cultural background \*

- ☐ Finnish    ☐ Other (please specify) \_\_\_\_\_

Your city of residence \*

Your occupation \*

- ☐ Part-time Employee      ☐ Self-employed      ☐ Retiree  
☐ Full-time Employee      ☐ Unemployed  
☐ Other (please specify) \_\_\_\_\_

#### 2. YOUR OCTOBER #BEATZ EXPERIENCE

Which October #Beatz concert(s) did you attend as an audience member? \*

- ☐ October #Beatz 2016 - New Dawn (08.10.2016)      ☐ I have never been to any October #Beatz concert.  
☐ October #Beatz 2015 - Contrast (11.10.2015)      ☐ This is the first time I've heard of October #Beatz.  
☐ October #Beatz 2014 (26.10.2014)

**IF YOU DID NOT ATTEND AS AN AUDIENCE MEMBER**

Why did you not go to October #Beatz? \*

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### IF YOU ATTENDED AS AN AUDIENCE MEMBER

Your overall impression of that concert \*

1=Very Dissatisfied; 5=Very Satisfied

Very Dissatisfied      ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5      Very Satisfied

Maximum 3 things you enjoyed most about the concert \*

- 1 \_\_\_\_\_
- 2 \_\_\_\_\_
- 3 \_\_\_\_\_

Maximum 3 things you least enjoyed \*

- 1 \_\_\_\_\_
- 2 \_\_\_\_\_
- 3 \_\_\_\_\_

Other feedback

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### 3. YOUR EXPECTATION OF OCTOBER #BEATZ 2017

Which music genre(s) would you like to hear most at #Beatz 2017? \*

Choose maximum 2 options

☐ Pop ☐ Folk ☐ Jazz ☐ Rock ☐ Electronic ☐ Other (please specify) \_\_\_\_\_

What special feature(s) would you like to see? \*

☐ Dress code

☐ Alcohol

☐ Interaction with audience

☐ Other (please specify) \_\_\_\_\_

☐ Special stage effects

Other suggestions

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### 4. YOUR JOURNEY WITH MFF

How likely are you to buy tickets to October #Beatz 2017? \*

1 = Very Unlikely; 5 = Very Likely

Very Unlikely      ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5      Very Likely



**How likely are you to recommend October #Beatz to your friends and family? \***

*1 = Very Unlikely; 5 = Very Likely*

Very Unlikely      ☐ 1   ☐ 2   ☐ 3   ☐ 4   ☐ 5      Very Likely

**Where did you first hear about October #Beatz? \***

- ☐ Social media      ☐ This survey =]
- ☐ MFF members      ☐ Other (please specify) \_\_\_\_\_
- ☐ Friends

**Which of the following MFF minishows did you attend as an audience member? \***

- ☐ Minishow Breaking Free (28.03.2015)      ☐ Minishow The Black Poppy (12.05.2017)
- ☐ Minishow Summer Breeze (27.05.2015)      ☐ None of the above
- ☐ Minishow 12.06.2016

**To which extent do the following statements describe your motivation to go to October #Beatz? \***

	Not True At All	Not Very True	Neutral	Somewhat True	Very True	No Opinion
My friend was performing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
MFF members can deliver quality performances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
There was one singer / instrumentalist I like	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My favourite music genre was featured	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I could do crazy things I wouldn't normally do (headbanging, dancing, singing etc)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I wanted to escape from normal life	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I simply wanted to enjoy music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I wanted to socialise	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
There was another reason (please specify): _____	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## 5. YOUR OWN MUSIC JOURNEY

**Your favourite music genres \***

*Choose maximum 2 genres you like most.*

☐ Pop   ☐ Folk   ☐ Rock   ☐ Jazz   ☐ Electronic   ☐ Other (please specify) \_\_\_\_\_

**Have you ever performed in a live gig/concert? \***

☐ Yes      ☐ No

**If Yes, usually what is your position in a performance?**

- ☐ Vocalist      ☐ Both Vocalist and Instrumentalist      ☐ Dancer
- ☐ Instrumentalist      ☐ Other (please specify) \_\_\_\_\_



**How often do you go to music concerts (capacity of around 300-500 people) \***

- ☐ Once a year ☐ Never  
☐ Twice a year ☐ Other (please specify) \_\_\_\_\_  
☐ Three times a year  
☐ More than three times a year

**Choose the maximum ticket price you are willing to pay for a concert \***

- ☐ Free ☐ 6 € ☐ 10 € ☐ 20 € ☐ More than 20 € (please specify) \_\_\_\_\_

**What would keep you from attending a concert? \***

*Choose maximum 3 options that best apply to you.*

- ☐ Time ☐ Location ☐ No companion  
☐ Cost ☐ Unknown artists  
☐ Other (please specify) \_\_\_\_\_

**Where do you usually find out about music events in Finland? \***

- ☐ Poster at school (Please name the school(s)) \_\_\_\_\_ ☐ Word of mouth  
☐ Poster in public places (Please list out the place(s)) \_\_\_\_\_ ☐ Facebook  
☐ Website banners ☐ Instagram  
☐ Other (please specify) \_\_\_\_\_

**♥♥♥ THANK YOU! NOW JUST ONE MORE STEP TO DO TO RECEIVE OUR SPECIAL GIFTS! ♥♥♥**

If you kindly provide us your email address, you will get

- 10% discount for **October #Beatz 2017 ticket** (applied to every respondent) AND  
 The chance to win one of these special prizes (4 lucky respondents will be randomly chosen):  
✓ 3 Viet's Top Restaurant **meal vouchers** ✓ 01 pair of Finnkino **movie tickets**

**GIVE US YOUR EMAIL ADDRESS SO WE CAN REACH YOU:**

Don't worry. We will only use your email to send discount codes, inform if you are the winner, plus sneak peeks and information about October #Beatz 2017. Your answers will remain private at all times!

**ADDITIONAL COMMENT**

Anything to further explain your previous answer, or extra suggestion? Feel free to share your thought! ^\_^

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MUSIC FOR FRIENDS HELSINKI PRESENTS

— CONCERT —

# OCTOBER #BEATZ

"BE THERE OR BE SQUARE"



**GLORIA ARENA**  
**07.10.2017**

PIENI ROOBERTINKATU 12  
00120 HELSINKI, FINLAND

SAT 18:00 - 02:00

TICKETS AVAILABLE FROM SEP 8TH 2017 FROM **10€**

MORE INFORMATION: [WWW.OCTOBERBEATZ.COM](http://WWW.OCTOBERBEATZ.COM) HOTLINE: +35844 929 9070

  
  
[VNDAP.COM](http://VNDAP.COM)


**Appendix 3. 'In Sync' video series' publishing calendar**

Genre	Song	Singer	YouTube URL	Published date
Indie	Fuerteventura	Trang Hoang	<a href="https://youtu.be/LpQQUdkLyyw">https://youtu.be/LpQQUdkLyyw</a>	8 August 2017
Pop	Can't Take My Eyes Off You	My Le	<a href="https://youtu.be/d_Rqgl-XkTY">https://youtu.be/d_Rqgl-XkTY</a>	11 August 2017
Jazz	Fly Me To The Moon	Thai Nguyen, Lan-Anh Nguyen	<a href="https://youtu.be/LC1fE0x5DYg">https://youtu.be/LC1fE0x5DYg</a>	17 August 2017
Rock	The Messenger	Nam Nguyen	<a href="https://youtu.be/RQflDzzJMdA">https://youtu.be/RQflDzzJMdA</a>	24 August 2017



#### Appendix 4. 'Rubik' video series publishing calendar

Session	Chapter	Featured performers	YouTube URL	Published date
Rock	Chapter VI: Red	Monopole Band (Thien Nguyen, Bao Nguyen, Dinh Le, Cuong Nguyen, Hang Le, Huy Nguyen); Helenä Band (Nam Nguyen, Duong Phan, Khoa Tran, Tien Vuong, Linh Duong)	<a href="https://youtu.be/VhJ4LLPUxto">https://youtu.be/VhJ4LLPUxto</a>	1 September 2017
Jazz	Chapter V: Yellow	Thai Nguyen, Lan-Anh Nguyen	<a href="https://youtu.be/2ijSsu_6xNQ">https://youtu.be/2ijSsu_6xNQ</a>	7 September 2017
Dance	Chapter IV: Orange	MX (Thinh Pham, Thai Nguyen, Giang Tran, Hoang Nguyen, Bao-Vi, Trang Vu, Mai Nguyen), Key Nguyen	<a href="https://youtu.be/2p85kOq2ZBA">https://youtu.be/2p85kOq2ZBA</a>	14 September 2017
Indie	Chapter III: Green	Trang Hoang, Thao-Vy Le	<a href="https://youtu.be/cCainlb1gT0">https://youtu.be/cCainlb1gT0</a>	21 September 2017
Pop	Chapter II: Blue	My Le, Cat-My	<a href="https://youtu.be/qNaxfN1K6-k">https://youtu.be/qNaxfN1K6-k</a>	28 September 2017
Acapella	Chapter I: White	My Le, Lan-Anh, Thai Nguyen, Thanh Doan, Duong Phan	<a href="https://youtu.be/-hcEn4XAEDY">https://youtu.be/-hcEn4XAEDY</a>	7 October 2017



## Appendix 5. October #Beatz 2017 final set list

#	GENRE / SESSION	SONG	VOCALIST(S) / DANCER(S)	BACK VOCAL(S)	INSTRUMENTALISTS / DANCERS	EXTRA	
1	OPENING	Bang Bang	Lan-Anh Nguyen, My Le, Trang Pham, Thanh Doan		Huy (drum), Thien (keyboard), Linh Dong (bass), Dinh (eGuitar)	Bao (floor tom)	
2	ACAPELLA	We Are Young	LA, Thái, Thịnh, Lê My, Bonnie, Dương	-	-		
3	POP	Thoi Thanh Xuan Se Qua	Cat-My, Quan	-	Khoa (eGuitar), Linh Vu (keyboard 1+2)		
4		Minh Yeu Tu Bao Gio	Cat-My	Lan-Anh Nguyen	Khoa (eGuitar), Tú Linh (bass), Hà Linh (keyboard 1+2), Yến Linh (drum)		
5		All About That Bass	My Le	Trang Pham, Thanh Doan			
6		Toxic	My Le	-	MX (Diem Ly, Giang Tran, Trinh Ngo, Hoang Nguyen)	backing track	
7	INDIE / FOLK	Knots	Trang Hoang	-	Trung (ukulele), Kim (shaker) Trung (eGuitar) Linh Duong (keyboard)	Trung (ukulele), Kim (shaker)	
8		Youth	Trang Hoang	-		Trung (aGuitar), Thien (keyboard), Nam (bass), Huy (drum)	Trung (eGuitar)
9		Mo	Thao-Vy Le, Nam	Thanh			
10		Dua Nhau Di Tron	Thao-Vy Le, Thien	Khoa			Linh Duong (keyboard)
11	JAZZ / R&B	City Of Stars	Lan-Anh, Thai	-	Khanh (keyboard), Thien (keyboard), Bao (guitar), Dinh (bass), Linh Duong (drum)	Vickie (violin)	
12		If I Ain't Got You	Lan-Anh	Trang Pham			
13		Feeling Good	Thai	-			
14		Blurred Lines	Lan-Anh, Thai	Thinh			
BREAK							
15	DANCE	Tonight (I'm Loving You)	Thinh		Diem, Minh-Anh, Thao, Bao-Vi	backing track	
16		Cho Toi Lang Thang	Key Nguyen	-		backing track	
17		Intro (Hands On Me)	MX	-	Diem, Giang, Trinh, Hoang, Minh-Anh, Thao, Bao-Vi, Thinh, Thai, Trang Vu, Mai	backing track	
		Up & Down	MX	-	Bao-Vi, Minh-Anh, Thao, Mai, Trinh	backing track	
		All Hands On Deck	MX	-	Diem, Giang, Thinh, Thai, Hoang, Trang Vu	backing track	
		Anaconda	MX	-	Giang, Thinh, Bao-Vi, Hoang, Thien-Trang, Mai, Trinh	backing track	
18	ROCK	Smells Like Teen Spirit	Nam	Khoa	Duong (guitar), Khoa (bass), Tien (keyboard), Linh Duong (drum)		
19		Tinh Yeu Ay		Khoa			
20		Cau Van Va Hong Hac		Khoa			
22		Vong	Thien	Thanh	Bao (guitar), Dinh (guitar), Hang (keyboard), Cuong (bass), Huy (drum)		
23		Niem		Thanh, Dinh			
24		While Your Lips Are Still Red		Thanh		Vickie (violin)	
25		Bleed it Out + Encore (Tim Lai)		Thanh, Dinh			

## Appendix 6. October #Beatz 2017 stage requests

### Contents

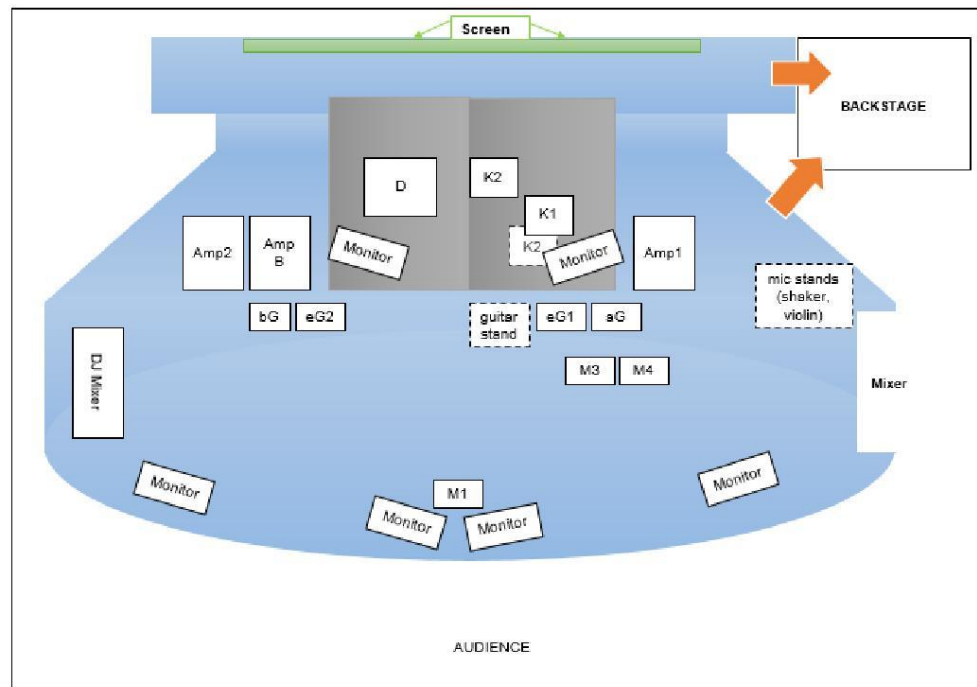
1. Stage Plan .....	1
2. Technical Requests .....	3
2.1. General .....	3
2.2. Drum set.....	4
3. Lighting and projector .....	4
4. Stage Props.....	4
5. Other Requests.....	5
6. Concert Day Schedules (7 October 2017).....	5

## 1. Stage Plan

### 1.1. Equipment and Codes

#	Instrument	Code
1	Acoustic guitar	aG
2	Electric guitar 1	eG1
3	Electric guitar 2	eG2
4	Bass	bG
5	Keyboard 1	K1
6	Keyboard 2	K2
7	Drum set	D
8	Ukulele	Uku
9	Shaker	Egg
10	Violin	Vio
11	Mic 1-8	M1-8
12	Guitar Amp 1 (head + cab)	Amp1
13	Guitar Amp 2 (head + cab)	Amp2
14	Bass Amp	AmpB
15	Monitor	Monitor

## 1.2. Stage Plan



### **N.B:**

- Stage Blocks for Drum set (D) and Keyboards (K1, K2) are preferably of the same height (40-60cm height).
- Drum set (D) is set up with 01 stand for tambourine (MFF's).
- K2 and K1 are set up in layer before Session 4 (See 6. *Concert Day Schedules (7 October 2017)*).
- DJ mixer is set up from the beginning (DJ starts right after the band performances).

## 2. Technical Requests

### 2.1. General

#	Equipment	Quantity	Self-provided	Provided by Gloria	Notes
1	Singing microphones	8		x	6 wireless microphones for singers; 2 wired microphones for MC
2	Acoustic guitar	1	x		
3	Electric guitar	2	x		
4	Bass guitar	1	x		
5	Keyboard	2	x		
6	Ukulele	1	x		
7	Violin	1	x		
8	Shaker	1	x		
9	Drum set	1		x	Check 2.2
10	Stand for tambourine	1		x	
11	Straight mic stand for main vocalist	1		x	
12	Normal mic stand	7		x	
13	Instrument cables			x	
14	Guitar amplifier head	2	x		
15	Guitar cabinet	2	x	x	1 self-provided, 1 provided by Gloria
16	Bass amplifier (head + cab)	1		x	
17	Microphones for drums			x	
18	Wireless instrument microphone for Violin	1		x	
19	Microphone for Shaker + stand	1		x	
19	Keyboard stand	2		x	
20	Guitar stands	5		x	
21	Monitors			x	
22	Walkie-talkie	2		x	
23	DJ mixer	1		x	Pioneer 700 Mixer BJ

## 2.2. Drum set

PDP Drums:		
Bass drum	22"	1
Rack tom	10"	1
Rack tom	12"	1
Floor tom	14"	1
Floor tom	16"	1
Snare (PDP, black/silver)	6" x 14"	1

Cymbals (Istambul Alchemy):		
Hi-hat	13"	2
Crash	16"	1
Crash	17"	1
Crash	18"	1
Ride	20"	1

Stands (cymbal)	5
Stand (snare)	1
Stand (hi-hat)	1
Drum throne	1

## 3. Lighting and projector

#	Equipment	Notes
1	Big screen at the back	to show background videos and session teasers
2	Front screen	used to show trailer before the opening song, to be removed when the song starts
3	Lighting truss	<ul style="list-style-type: none"> <li>- Placed on the sides</li> <li>- Reference: <a href="https://www.flickr.com/photos/116567248@N03/24325747429/in/album-72157669770898931/">https://www.flickr.com/photos/116567248@N03/24325747429/in/album-72157669770898931/</a></li> </ul>
4	Lights from the ground	e.g. flood lights
5	Lighting 'ring'	Reference: <a href="https://drive.google.com/file/d/0B0sl-NhSKI2QX21wLV84djhDd00/view?usp=sharing">https://drive.google.com/file/d/0B0sl-NhSKI2QX21wLV84djhDd00/view?usp=sharing</a> (placed on the ceiling instead)
6	White spotlight	
7	Disco ball	

## 4. Stage Props

#	Props	Quantity	Notes
1	High stool	2	for instrumentalists
2	Low stool	2	for instrumentalists
3	Low standing podium	1	for rock singers
4	Bench	1	

## 5. Other Requests

- Audio recording during the concert (raw recording)
- 03 video cameras for recording (in charge by MFF staff); raw video files after the show
- 200 audience chairs to be set up in the hall before Part 1 and removed during the break (Gloria staff + MFF staff).
- Alcohol sales start at 20:00.

## 6. Concert Day Schedules (7 October 2017)

TIME	CONTENT	DETAILS	NOTES
12:00	MFF staff arriving		
13:00	Stage setup (with Gloria's technicians)		
14:30	Finishing setup		
15:00	Rehearsals		
15:30	Lobby setup	Food stand Photobooth + red carpet Decoration	
18:00	<b>DOOR OPENS</b>	Checking in Merchandise sales Photobooth	Setting up chairs ID check starts
19:30	<b>RUBIK PART 1</b>	Session 1 Session 2: Pop Session 3: Indie Session 4: Jazz/ R&B	
20:45	<b>BREAK</b>	Food and beverage Photobooth	Removing chairs
21:00	<b>RUBIK PART 2</b>	Lucky Draw Session 5: Dance Session 6: Rock	
22:15	<b>DJ LONG HUYNH AKITEK</b>		
00:00 (8 Oct)	<b>AFTERPARTY</b>		
02:00	<b>ENDING</b>		

## Appendix 7. Sound and lighting script

### OCTOBER #BEATZ 2017 SOUND AND LIGHTING SCRIPT

#### I) NOTES

##### 1. Sound

###### ☐ Equipment

#	EQUIPMENT	Code	Notes	#	EQUIPMENT	Code	Notes
1	Acoustic guitar	aG		9	Shaker	Egg	
2	Electric guitar 1	eG1	(RIGHT) rhythm guitar	10	Drum set	D	
3	Electric guitar 2	eG2	(LEFT) lead guitar	11	Mic 1-4	M1-4	
4	Bass	bG		12	Mic 5-6	M5-6	Special setting for acapella performance: more bass, less treble
5	Keyboard 1	K1		13	Mic 7-8	M7-8	MC's mics
6	Keyboard 2	K2		14	MFF's laptop	Laptop	to play audio files
7	Ukulele	Uku		15	Gloria's Computer	Computer	to play slideshows and video files
8	Violin	Vio	wireless microphone attached to violin				

- ☐ **Track Volume:** Demonstrated by number of "+", e.g. aG1: +++, aG2: ++ means aG2's volume is a little bit lower than aG1's. Only tested at a different and smaller stage. Feel free to change if you see fit.
- ☐ **Sound Script:** Mark the special part(s) of a song, mostly changing in volume of instruments.
- ☐ **Song Layout:** Can be found at Lighting Layout

1

#### 2. Lighting

- ☐ **Main Colour:** Only a suggestion and not necessary as written. Not preferred to use only 'One main colour' for the whole song. Lights technicians are welcome to **change** or **add additional colours** as appropriate.
- ☐ **Background:** Not every song has a background. Same for 'Smokes'
- ☐ **Lighting Script:**
  - Any empty, non-written line is left for the lighting engineer to decide (Testing at rehearsal).
  - Song Layout is to prepare when to change light patterns between song sections (if needed).
  - Everything is subject to change if the lighting engineer finds appropriate.

#### 3. General notes for band sessions

- A teaser is opened before every session (all lights off). The first performance starts right after the teaser.
- Instrument setting is similar within one session, hence opened throughout the whole session, otherwise indicated.

2



## II) SONG LAYOUT

### 1. OPENING SONG: BANG BANG (MC after) (Cường – YL)

(Cuong – TL)

00 Opening				
SOUND	MICROPHONES M1 +++++ M2 +++++ M3 +++++ M4 +++++	GITARS aG eG1 +++++ eG2 bG +++++	KEYBOARDS K1 K2 +++++	DRUMS D +++++
SOUND SCRIPT	<b>Before performance:</b> Trailer on front screen VIDEO FILE "00 trailer.mp4" (Computer)  - M2 (Lê My)'s volume is slightly smaller than the rest. - bG's volume is bigger than normal.  <b>After performance:</b> M7-8 for MCs; VIDEO FILE "01 acapella white.mp4" (Computer) ready			
LIGHTING	Theme	Feeling: energetic, powerful Main colours: red, purple, yellow		
	Background (before performance)	00 trailer.mp4 (front screen)		
	Additional effects	no		
LIGHTING SCRIPT	Verse 1: red background, hints of yellow Chorus 1: flashes following the beats Verse 2: purple background, hints of yellow Chorus 2: flashes following the beats Bridge/Rap: lower lights following the beat, focus on rapper Breakdown: less light movements during high vocal notes Final chorus: more flashes  ENDING: Lights off, spotlight for MCs			

3

### 2. SESSION 1 - ACAPELLA: WE ARE YOUNG (MC before and after) (Cường – YL)

Cuong – YL

01 Acapella				
SOUND	MICROPHONES M1 +++++ M2 +++++ M3 +++++ M4 +++++ M5 +++++ (bass) M6 +++++ (beatbox)	GITARS aG eG1 eG2 bG	KEYBOARDS K1 +++++ K2	DRUMS D
SOUND SCRIPT	Before performance: M7 for MC; VIDEO FILE "01 acapella white.mp4" (Computer)  More bass, less treble for M5 and M6  After performance: M7 for MC; "02 pop blue.mp4" (Computer) ready			
LIGHTING	Theme	Feeling: pure, harmonious Main colours: white		
	Background	no		
	Additional effects	Smokes; spotlight		
LIGHTING SCRIPT	Light smokes start at the end of the teaser video.  Song Structure: Verse 1 – Prechorus - Chorus – Verse 2 – Chorus – Bridge – Chorus - Outro  - Spotlight on all singers - Stage gradually lightened up toward Chorus - Pattern changes at Bridge - Outro: dim light  ENDING: Lights off, spotlight for MC			

4

### 3. SESSION 2 – POP (MC before)

(Cường – Dương)

#### 3.1. THỜI THANH XUÂN SẼ QUA

02 Pop				
SESSION SOUND SETTING	MICROPHONES M1 +++++ M2 M3 M4	GUI TARS aG eG1 +++++ eG2 bG +++++	KEYBOARDS K1 +++++ K2 +++++	DRUMS D +++++
SPECIAL	M2 +++++			
SOUND SCRIPT	Before performance: M7 for MC; VIDEO FILE "02 pop blue.mp4" (Computer)  More reverb for M1, M2			
LIGHTING	Theme	Feeling: romantic, mellow Main colours: blue, white		
	Background	BG1 Thoi thanh xuan se qua.mp4		
	Additional effects	no		
LIGHTING SCRIPT	Intro Verse 1.1 (female vocal only) Verse 1.2 (male vocal only) Bridge Chorus: stronger light effects Interlude: more lighting patterns, moving lights to Verse 2.1 (male vocal only) Verse 2.2 Chorus Final chorus: Light variations to the beats Outtro  ENDING: Slow lights until vocalist finishes talking and starts the next song			

5

#### 3.2. MÌNH YẾU TỪ BAO GIỜ

02 Pop				
SESSION SOUND SETTING	MICROPHONES M1 +++++ M2 M3 M4	GUI TARS aG eG1 +++++ eG2 bG +++++	KEYBOARDS K1 +++++ K2 +++++	DRUMS D +++++
SPECIAL	M4 +++++ (back vocal)			
SOUND SCRIPT	Reverb for M1  ENDING: bG starts playing next song right away.			
LIGHTING	Theme	Feeling: loving, young Main colours: blue, purple		
	Background	no		
	Additional effects	no		
LIGHTING SCRIPT	Intro-Verse 1 Verse 2 Chorus Verse 3: light pattern changes Chorus Bridge: lower lights, focus on main vocalist Final chorus (peak): more effects  ENDING: dim lights, spotlight for vocalist			

6

### 3.3. ALL ABOUT THAT BASS

02 Pop				
SESSION SOUND SETTING	MICROPHONES M1 +++++ M2 M3 M4	GUIARS aG eG1 +++++ eG2 bG +++++	KEYBOARDS K1 +++++ K2 +++++	DRUMS D +++++
SPECIAL	M3 +++++ (back vocal) M4 +++++ (back vocal)			
SOUND SCRIPT	bG's volume is bigger than normal. bG starts.  <b>After performance:</b> VIDEO FILE "BG2 Toxic.mp4" (Computer) STARTS RIGHT AWAY; Mute all instruments			
LIGHTING	Theme	Feeling: bitchy, energetic Main colours: white, blue, purple		
	Background	no		
	Additional effects	no		
LIGHTING SCRIPT	Dim lights during Bass intro  <b>Intro</b> (vocal+bass) - Verse 1 - Chorus - Verse 2 – <b>Hook</b> - Chorus - <b>Bridge</b> (vocal + bass) - <b>Final chorus</b>  Lower lights during <b>Intro</b> and <b>Bridge</b> . Light colours changing according to beats  <b>ENDING:</b> Lights off (background and backing track on) for 25 seconds			

7

### 3.4. TOXIC (MC after)

02 Pop				
SESSION SOUND SETTING	MICROPHONES M1 +++++ M2 M3 M4	GUIARS aG eG1 +++++ eG2 bG +++++	KEYBOARDS K1 +++++ K2 +++++	DRUMS D +++++
SPECIAL	Backing track (video) +++++			
SOUND SCRIPT	Before performance: Mute all instruments, only keep M1  Open VIDEO FILE "BG2 Toxic.mp4" (Computer) right after the previous song  After performance: M7 for MC, VIDEO FILE "03 indie green.mp4" (Computer) ready			
LIGHTING	Theme	Feeling: sexy, bitchy Main colours: blue, red		
	Background	BG2 Toxic.mp4		
	Additional effects	no		
LIGHTING SCRIPT	0'00"-0'25": Lights off, background on 0'26" -: Lights on, focus on singer and back dancers  ENDING: Lights off, spotlight for MC			

8

**4. SESSION 3 – INDIE (MC before)**  
(Cường – Dương)  
**4.1. KNOTS**

03 Indie				
SESSION SOUND SETTING	MICROPHONES M1 +++++ M2 M3 M4	GUI TARS aG +++++ eG1 +++++ eG2 bG +++++	KEYBOARDS K1 +++++ K2 +++++	DRUMS D +++++
SPECIAL		Uku +++++		Egg +++++
SOUND SCRIPT	Before performance: M7 for MC; VIDEO FILE "03 indie green.mp4" (Computer)  - Reverb + delay for M1 - Ukulele starts  After performance: Mute Uku and Egg			
LIGHTING	Theme	Feeling: folksy, country Main colours: green, white		
	Background	BG3 Knots.mp4		
	Additional effects	light smokes		
LIGHTING SCRIPT	Intro: Spotlight on singer Verse 1 + Pre-chorus Chorus: moving light wash (freshnel spot) Verse 2: pattern changes Pre-chorus + Chorus Interlude Bridge Final Chorus  ENDING: dim lights till next song			

9

**4.2. YOUTH**

03 Indie				
SESSION SOUND SETTING	MICROPHONES M1 +++++ M2 M3 M4	GUI TARS aG +++++ eG1 +++++ eG2 bG +++++	KEYBOARDS K1 +++++ K2 +++++	DRUMS D +++++
SPECIAL				
SOUND SCRIPT	- Reverb for M1 - eG1 starts  <b>After performance:</b> Turn on M2, Mute eG1			
LIGHTING	Theme	Feeling: mysterious Main colours: white, blue, orange		
	Background	BG4 Youth.mp4		
	Additional effects	smokes		
LIGHTING SCRIPT	Smokes and background from the beginning Intro Verse 1: Dim lights in white Interlude (instrumental): stage gradually lighten up and switching to blue lights Verse 2 Build-up (2'25"): Flare light to singer Chorus: Whole stage lightened up (when drum roll starts) Verse 3 Chorus  ENDING: Lights off, spotlight for vocalist			

10

#### 4.3. MÔ

03 Indie				
SESSION SOUND SETTING	MICROPHONES M1 +++++ M2 M3 M4	GUIARS aG +++++ eG1 +++++ eG2 bG +++++	KEYBOARDS K1 +++++ K2 +++++	DRUMS D +++++
SPECIAL	M2 +++++ M4 +++++ (back vocal)			
SOUND SCRIPT	- Reverb for M1, M2. M2's volume is bigger than M1's - aG starts			
LIGHTING	Theme	Feeling: dreamy Main colours: green, yellow		
	Background	BG5 Mo.mp4		
	Additional effects	smokes		
LIGHTING SCRIPT	Intro Verse 1 + Chorus 1: simple pattern, spotlight on male singer Interlude (instrumental, female singer enters): gradually lightened up Verse 2 + Chorus 2: pattern changes, spotlight on female singer Bridge Final chorus: stronger light effects Outtro: dim lights  ENDING: dim lights until next song			

11

#### 4.4. ĐUÀ NHAU ĐI TRÓN (MC after)

03 Indie				
SESSION SOUND SETTING	MICROPHONES M1 +++++ M2 M3 M4	GUIARS aG +++++ eG1 +++++ eG2 bG +++++	KEYBOARDS K1 +++++ K2 +++++	DRUMS D +++++
SPECIAL	M2 +++++ M4 +++++ (back vocal)			
SOUND SCRIPT	- Reverb for M2 (same as previous song), turn off reverb for M1 - aG starts  After performance: M7 for MC, VIDEO FILE "04 jazz yellow.mp4" (Computer) ready			
LIGHTING	Theme	Feeling: energetic, rebellious Main colours: white, blue, green		
	Background	no		
	Additional effects	no		
LIGHTING SCRIPT	Song Structure: Intro – Verse 1 (rap) – Chorus – Verse 2 (rap) – Chorus – Interlude – Final chorus - Outtro  More effect on Final chorus Dim light at Outtro  ENDING: lights off, spotlight for MC			

12

**5. SESSION 4 – JAZZ / R&B (MC before)**

*(Cường – Dương)*

**5.1. CITY OF STARS**

04 Jazz				
SESSION SOUND SETTING	MICROPHONES M1 +++++ M2 +++++ M3 M4	GUI TARS aG eG1 +++++ eG2 bG +++++	KEYBOARDS K1 +++++ K2 +++++	DRUMS D +++++
SPECIAL		Vio +++++		
SOUND SCRIPT	Before performance: M7 for MC, VIDEO FILE "04 jazz yellow.mp4" (Computer), TURN ON VIOLIN'S MICROPHONE - K1 and Vio start After performance: Mute Vio			
LIGHTING	Theme	Feeling: romantic, retro Main colours: yellow, white		
	Background	BG6 City Of Stars.mp4		
	Additional effects	no		
LIGHTING SCRIPT	Intro: Background on, dark stage, spotlight on violin + keyboard Verse + Chorus: Light up stage when singers start Interlude/Violin Solo: spotlight on violin, light pattern changes Verse + Chorus Outro  ENDING (talk): spotlight on singers and violinist			

13

**5.2. IF I AIN'T GOT YOU**

04 Jazz				
SESSION SOUND SETTING	MICROPHONES	GUI TARS	KEYBOARDS	DRUMS
	M1 +++++	aG	K1 +++++	D +++++
	M2 +++++	eG1 +++++	K2 +++++	
	M3	eG2		
	M4	bG +++++		
SPECIAL	M4 +++++ (back vocal)			
SOUND SCRIPT	Before performance: Turn on M4  K1 starts			
LIGHTING	Theme	Feeling: passionate Main colours: yellow, purple, white		
	Background	no		
	Additional effects	no		
LIGHTING SCRIPT	Intro Verse 1 Chorus Verse 2 Chorus Chorus (peak): different pattern, brighter stage Outro: dim lights, white flares  ENDING: dim lights till next song			

14

### 5.3. FEELING GOOD

04 Jazz				
SESSION SOUND SETTING	MICROPHONES M1 +++++ M2 +++++ M3 M4	GUIARS aG eG1 +++++ eG2 bG +++++	KEYBOARDS K1 +++++ K2 +++++	DRUMS D +++++
SPECIAL				
SOUND SCRIPT	K1 starts			
LIGHTING	Theme	Feeling: energetic, jazzy Main colours: yellow, blue		
	Background	no		
	Additional effects	no		
LIGHTING SCRIPT	Intro (strings + vocal): dim blue lights, spotlight on singer Full band intro: yellow + blue lights Verse 1+ Chorus 1 Verse 2 + Chorus 2 Interlude 1: moving lights Interlude 2: moving lights, different pattern Verse 3 Chorus Outtro: dim lights  ENDING (female singer enters stage for next performance)			

15

### 5.4. BLURRED LINES (MC after)

04 Jazz				
SESSION SOUND SETTING	MICROPHONES M1 +++++ M2 +++++ M3 M4	GUIARS aG eG1 +++++ eG2 bG +++++	KEYBOARDS K1 +++++ K2 +++++	DRUMS D +++++
SPECIAL	M4 +++++ (back vocal)			
SOUND SCRIPT	After performance: M7 for MC, mute eG1 for guitar switch			
LIGHTING	Theme	Feeling: funky Main colours: yellow, red, white, blue		
	Background	no		
	Additional effects	no		
LIGHTING SCRIPT	Intro Verse 1 Bridge Hook/Chorus Verse 2 Bridge Hook/Chorus Verse 3/Rap: Light pattern/colour changes Breakdown 1 (drum + vocals) Blinking Verse 4 (keyboard + vocals) Blinking Hook/Chorus Outro: flashes till the band ends  ENDING: Stage lights off for BREAK			

16

**BREAK (15 minutes)**

- M7 for MC before Break
- Playlist from Laptop during Break

**LUCKY DRAW SESSION**

- M7, M8 for MC
- VIDEO FILE "Lucky Draw.jpg" (Computer)

17

**6. SESSION 5 – DANCE (MC before)***(Trung – Báo)***6.1. TONIGHT I'M LOVING YOU**

05 Dance		
<b>SESSION SOUND SETTING</b>	Backing track (Video/Mp3) +++++	
<b>SPECIAL</b>	<b>M1 +++++</b>	
<b>SOUND SCRIPT</b>	<p><b>Before performance:</b> M7 for MC, VIDEO FILE "05 dance orange.mp4" (Computer)</p> <p>- Open AUDIO FILE "Mp3 Tonight I'm Loving You.mp3" (Laptop)</p> <p>- Reverb for M1</p> <p><b>After performance:</b> Mute M1; VIDEO FILE "BG7 Cho Toi Lang Thang.mp4" (Computer) ready</p>	
<b>LIGHTING</b>	Theme	Feeling: passionate, lustful Main colours: orange, green
	Background	no
	Additional effects	no
<b>LIGHTING SCRIPT</b>	<p><b>0'00"~0'6":</b> Dim lights, then gradually lightened up to orange Lights following the beats, focus on singer and back dancers</p> <p><b>ENDING:</b> Dim lights until next song, no spotlights</p>	

18



## 6.2. CHO TÔI LANG THANG

05 Dance		
SESSION SOUND SETTING	Backing track (Video/Mp3) +++++	
SPECIAL		
SOUND SCRIPT	<p>Before performance: VIDEO FILE "BG7 Cho Toi Lang Thang.mp4" (Computer)</p> <p>After performance: VIDEO FILES "BG8 MX1.mp4", "BG9 MX2.mp4" (Computer) ready</p>	
LIGHTING	Theme	Feeling: folksy Main colours: blue, yellow, orange
	Background	BG7 Cho Toi Lang Thang.mp4
	Additional effects	no
LIGHTING SCRIPT	<p>Focus on dancer</p> <p>0'00" – 0'10": dim lights in blue</p> <p>0'11"-1'25": hints of yellow</p> <p>1'26": lights changed into orange</p> <p>2'08": all lights off, blue lights start when music is on again, focus on dancers</p> <p><b>ENDING:</b> Lights off until next song (20s)</p>	

19

## 6.3. MX (HANDS ON ME – UP & DOWN – ALL HANDS ON DECK – ANACONDA) (MC after)

05 Dance		
SESSION SOUND SETTING	Backing track (Video/Mp3) +++++	
SPECIAL		
SOUND SCRIPT	<p>Before performance: VIDEO FILE "BG8 MX1.mp4"</p> <p>After Intro/Hands On Me, switch to next VIDEO FILE "BG9 MX2.mp4" (Computer) when dancers are ready</p> <p>After performance: M7 for MC, VIDEO FILE "06 rock red.mp4" (Computer) ready</p>	
LIGHTING	Theme	Feeling Main colours: orange, white (Hands On Me); orange, red, blue, purple
	Background	Part 1: BG8 MX1.mp4; Part 2: BG9 MX2.mp4 (opened when dancers are ready)
	Additional effects	no
LIGHTING SCRIPT	<p><b>1. HANDS ON ME</b> 0'00"-0'20" The rest: flashes <b>ENDING:</b> Lights off until dancers show up again (video still on)</p> <p><b>2. UP &amp; DOWN</b> 0'09": bling!!! 0'10" – 0'27": lights moving up and down (orange) 0'28" – 1'00": random lights 1'01" – 1'18": brighter than usual The rest: lights moving up and down</p>	<p><b>3. ALL HANDS ON DECK</b> Lights moving/rotating to the beats</p> <p><b>4. ANACONDA</b> Various light colours Flashes to the beats</p> <p><b>ENDING:</b> Lights off, spotlight for MC</p>

20

**7. SESSION 6 – ROCK (MC before)**  
**7.1. Helena! – SMELLS LIKE TEEN SPIRIT**  
*(Trung – Báo)*

06 Rock1				
SESSION SOUND SETTING	MICROPHONES M1 +++++ M2 +++++ (back vocal) M3 M4	GUI TARS aG eG1 +++++ eG2 bG +++++	KEYBOARDS K1 +++++ K2	DRUMS D +++++
SPECIAL				
SOUND SCRIPT	Before performance: M7 for MC, VIDEO FILE "06 rock red.mp4" (Computer)  bG starts			
LIGHTING	Theme	Feeling: grunge, rebellious Main colours: red, green		
	Background	BG10 Helena.mp4 (throughout the next 2 songs)		
	Additional effects	no		
LIGHTING SCRIPT	Intro: dim light (1min) Guitar feedback: stage gradually lightened up, flashes Full band intro Verse 1+ Chorus Interlude Verse 2 + Chorus Interlude Guitar Solo Verse 3 Chorus + Outro  ENDING: dim lights when guitarist starts playing interlude			

21

**7.2. Helena! – TÌNH YÊU ẤY**  
*(Trung – Báo)*

06 Rock1				
SESSION SOUND SETTING	MICROPHONES M1 +++++ M2 +++++ (back vocal) M3 M4	GUI TARS aG eG1 +++++ eG2 bG +++++	KEYBOARDS K1 +++++ K2	DRUMS D +++++
SPECIAL				
SOUND SCRIPT	After performance: Mute eG1 and bG for equipment switch			
LIGHTING	Theme	Feeling: sad Main colours:		
	Background	BG10 Helena.mp4		
	Additional effects	no		
LIGHTING SCRIPT	Song structure: Intro (guitar) - Verse 1 - Interlude - Bridge - Verse 2 – Interlude - Bridge – Chorus – Interlude – Chorus – Outro  Brighter stage lights from Chorus Dim light at Outro  ENDING: spotlight for vocalist during guitar and bass switch			

22

**7.3. Helena! – CÂU VẦN VÀ HỒNG HẠC (MC after)**  
(Trung – Báo)

06 Rock1				
SESSION SOUND SETTING	MICROPHONES M1 +++++ M2 +++++ (back vocal) M3 M4	GUI TARS aG eG1 +++++ eG2 bG +++++	KEYBOARDS K1 +++++ K2	DRUMS D +++++
SPECIAL				
SOUND SCRIPT	<p>Before performance: Mute eG1 and bG for equipment switch</p> <p>Vocalist uses megaphone at <b>Verse 2</b> and <b>Final Chorus</b>. K1's volume is slightly bigger at <b>Verse 2</b>.</p> <p>After performance: M7 for MC, mute eG1 and bG for equipment switch</p>			
LIGHTING	Theme	Feeling: Main colours:		
	Background	BG10 Helena.mp4		
	Additional effects	no		
LIGHTING SCRIPT	<p>Guitar intro Band intro Verse 1 – Interlude – Chorus – Interlude Verse 2 – Chorus Breakdown Bridge/Build-up Final Chorus</p> <p>ENDING: Lights off until next band enters</p>			

23

**7.4. Monopole – VỌNG (MC before)**  
(Trung – Dương)

06 Rock2				
SESSION SOUND SETTING	MICROPHONES M1 +++++ M2 +++++ (back vocal) M3 M4 +++++ (back vocal)	GUI TARS aG eG1 +++++ eG2 +++++ bG +++++	KEYBOARDS K1 +++++ K2 +++++	DRUMS D +++++
SPECIAL				
SOUND SCRIPT	Before performance: M7 for MC, mute eG1 and bG for equipment switch  - eG2: lead guitar; eG1: rhythm guitar - 3 microphones are on the same volume level			
LIGHTING	Theme	Feeling: powerful Main colours:		
	Background	BG11 Monopole Logo.jpg		
	Additional effects			
LIGHTING SCRIPT	Song structure: Intro - Verse 1 - Chorus 1 - Break 1 - Verse 2 - Chorus 2 - Instrumental Break 2 - Interlude - Chorus 3 – Outro  Dim light after Instrumental Break 2			

24

**7.5. Monopole – WHILE YOUR LIPS ARE STILL RED**  
(Trung – Dương)

06 Rock2				
SESSION SOUND SETTING	MICROPHONES	GUIARS	KEYBOARDS	DRUMS
	M1 +++++	aG	K1 +++++	D +++++
	M2 +++++ (back vocal)	eG1 +++++	K2 +++++	
	M3	eG2 +++++		
	M4 +++++ (back vocal)	bG +++++		
SPECIAL		Vio +++++		
SOUND SCRIPT	Before performance: VIOLIN MICROPHONE IS ON  After performance: Mute Violin			
LIGHTING	Theme	Feeling: ballad, slow Main colours:		
	Background	no		
	Additional effects			
LIGHTING SCRIPT	Song Structure: Intro – Verse/Chorus 1 – Interlude 1 – Verse/Chorus 2 – Interlude 2 – Chorus 3 – Outro  Change lights after Interlude 1 (Drum will join in from Verse 2)			

25

**7.6. Monopole – NIỆM**  
(Trung – Dương)

06 Rock2				
SESSION SOUND SETTING	MICROPHONES	GUIARS	KEYBOARDS	DRUMS
	M1 +++++	aG	K1 +++++	D +++++
	M2 +++++ (back vocal)	eG1 +++++	K2 +++++	
	M3	eG2 +++++		
	M4 +++++ (back vocal)	bG +++++		
SPECIAL				
SOUND SCRIPT				
LIGHTING	Theme	Feeling: powerful Main colours:		
	Background	BG11 Monopole Logo.jpg		
	Additional effects			
LIGHTING SCRIPT				

26

**7.7. Monopole – BLEED IT OUT**  
(Trung – Dương)

06 Rock2				
SESSION SOUND SETTING	MICROPHONES	GUI TARS	KEYBOARDS	DRUMS
	M1 +++++	aG	K1 +++++	D +++++
	M2 +++++ (back vocal)	eG1 +++++	K2 +++++	
	M3	eG2 +++++		
	M4 +++++ (back vocal)	bG +++++		
SPECIAL				
SOUND SCRIPT	ADJUST eG2 (rhythm guitar)'s volume if it's too low.			
LIGHTING	Theme	Feeling: lively, upbeat Main colours:		
	Background	no		
	Additional effects			
LIGHTING SCRIPT	Intro – Verse/Chorus 1 – Verse/Chorus 2 – <b>Bridge</b> – <b>DRUM SOLO</b> – Interaction with Audience - Ending  <b>DRUM SOLO</b> will start 16 bars after the Bridge. <b>Vocalist will cue</b> by saying "Drum Solo – 'name of drummer' " <b>TURN OFF ALL LIGHTS except for DRUM</b>  ***NEXT SONG WILL START RIGHT AFTER THIS SONG (no stop in between)			

27

**7.8. Monopole – TÌM LẠI**  
(Trung – Dương)

06 Rock2				
SESSION SOUND SETTING	MICROPHONES	GUI TARS	KEYBOARDS	DRUMS
	M1 +++++ M2 +++++ (back vocal) M3 M4 +++++ (back vocal)	aG eG1 +++++ eG2 +++++ bG +++++	K1 +++++ K2 +++++	D +++++
SPECIAL				
SOUND SCRIPT				
LIGHTING	Theme	Feeling: nu-metal, lively Main colours:		
	Background	no		
	Additional effects			
LIGHTING SCRIPT	Intro – Verse/Chorus 1 – Interlude 1 – Verse/Chorus 2 – Interlude 2 – 4 X Chorus			
	The last 4 x Chorus: 1 <sup>st</sup> chorus: Normal 2 <sup>nd</sup> chorus: Audience sing + Only drum (Dim light) 3 <sup>rd</sup> Chorus: Normal 4 <sup>th</sup> Chorus: Power (STRONG LIGHT)			

28

## Appendix 8. Event day's master agenda

Time	Performers - Uyen	Technical - Linh Duong	Lighting/ Sound - Duong, Bao, Khanh	Stage - Uyen	Makeup/ Stylist - Tien, Yen	Media - Hung	Logistics - Xuan	Offstage - Phuong
11:30-12:00	Arriving & Setting up						Moving equipment from Harju to Gloria (with truck)	
12:00-12:30					Arriving	Arriving		
12:30-13:00	Roll-call	Stage and equipment set up - Thien, Huy, Dinh, Nam, Khoa, Bao, Duong, Cuong, Trung	Setting up sound with Gloria staff	Setting up according to stage plan	Setting up, outfit prepping	Photographing stage setup, time lapse: Hoang-Anh, Tung	Delivering equipment to relevant teams	Lobby decoration, setting up reception and cloakroom
13:00-13:30	Make-up		_Gloria staff briefing (Script): Linh (Duong/Bao) _Audio, video testing: Khanh _Walk-talk testing: Cuong, Trung	Equipment tuning + codes marking	MAKEUP/ STYLIST/ Hairstyle	Backstage, technical area: Hoang-Anh	Distributing name tags	
13:30-14:00				Stage props setting		Photographers arriving and setting up		
14:00-14:30								
14:30-15:00								
15:00-15:30	Final Rehearsal				Dinner time	Lighting test during rehearsal	Getting food for staff	
15:30-16:00								
16:00-16:30								
16:30-17:00							Food partner arriving	
17:00-17:30							Reception and cloakroom ready	
17:30-18:00								
18:00-18:30	All vocalists to finish eating	Final check with Stage, sound and lighting crew	Sound setting final check (Stage team, sound staff, Gloria technicians)	Adjusting the run sheet	Makeup/ Stylist/ Hairstyle + RETOUCH	#Beatz group photos		Guest check in
18:30 - 19:00	LAST CHECK UP, ANNOUNCEMENT					Final check of devices, dinner		
18:30-19:00	Makeup ready	Stage scripts final checking	_Walk-talk testing: Trung, Cuong _Playlist ready: Khanh	Facility check - getting ready for first three sessions	Makeup/ Stylist/ Hairstyle + RETOUCH	Lobby - audience photos		
19:00-19:30	Performers of first 3 sessions ready (Bang Bang ACADELLA POP)		Trailer ready (front screen)		Preparing outfits for Part 1	Camera test + final timelapse		
19:30-20:00	OCTOBER #BEATZ 2017- Part 1							
20:00-20:45	Performers of DANCE session	Equipment checking	Playlist: Khanh	Equipment prepping	Part 2 prepping	Rechecking equipment		Setting up for Lucky Draw
21:00-21:30	OCTOBER #BEATZ 2017- Part 2							
21:30-22:15								
22:15 - 22:30	Closing + After party			DJ equipment- Closing and Cleaning up (backstage)	Closing and Cleaning up	Copying video files from Gloria, returning equipment	Gathering equipment to the truck	Receptionist shift change; Uninstalling photobooth
22:30 - 1:30	After party							Cloakroom shift change
1:30 - 2:00	Clean up and check around							

## Appendix 9. Post-event survey questions

### October #Beatz 2017 Audience Survey

Thank you for attending October #Beatz 2017. We had an AWESOME concert night thanks to the energy and heat you brought to us!!!

As YOU are one of the important factors that build up October #Beatz success, it would be nice if you can take some time completing this survey to let us know about your experience in this concert and leave some constructive comments so that we can improve the quality as well as the service next time!

We hope to see you in our next event!!! Wish you a great week ahead!

BẢN TIẾNG VIỆT: <https://goo.gl/forms/HoPCer4DfmCWIRoo2>

\*Required

#### A. YOUR OCTOBER #BEATZ 2017 EXPERIENCE

What is your impression of October #Beatz 2017 \*

1 = "Very dissatisfied" and 5 = "Very satisfied"

	1	2	3	4	5
Overall	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Performances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Extra activities and services	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please tell us 3 things you like most about October #Beatz 2017 \*

Your answer

How about 3 things you want us to change? \*

Your answer

What has improved your experience of the concert this year, compared to previous October #Beatz concerts? \*

☐ Services in the lobby (food, drinks, after party, etc)

☐ Promotional videos

☐ Quality of the performances

☐ Nothing

☐ This is my first time going to October #Beatz.

☐ Other: \_\_\_\_\_

Where did you hear about October #Beatz 2017? \*

☐ Social media

☐ WOM

☐ Email

☐ Sale Booth

☐ Posters/Flyers

☐ MFF Members

☐ Other: \_\_\_\_\_

On scale 1 to 5, please answer the following questions, with 1 = "very poor" and 5 = "very well" \*

You can find InSync series: <https://youtu.be/LeQQUdkLyyw>; Rubik series <https://youtu.be/-hcEn4XAEDY>

	1	2	3	4	5
How much do you find the promotional videos related to the concert content?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well did the promotional videos promote the concert content?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How have the promotional videos impacted your impression on the concert?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How likely are you to attend MFF's next event? \*

	1	2	3	4	5	
Very unlikely	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very likely

Do you have any additional comment for us?

Your answer



## B. YOUR INFORMATION

What is your age?

- ☐ 18-29 years old
- ☐ 30-49 years old
- ☐ 50-64 years old
- ☐ 65 years old and over

What is your gender?

- ☐ Female
- ☐ Male
- ☐ Other

What is your city of residence?

Your answer

What is your cultural background?

- ☐ Finnish
- ☐ Vietnamese
- ☐ Other: \_\_\_\_\_

What is your cultural background?

- ☐ Finnish
- ☐ Vietnamese
- ☐ Other: \_\_\_\_\_

What is your occupation?

- ☐ Part-time employee
- ☐ Full-time employee
- ☐ Self-employed
- ☐ Unemployed
- ☐ Retiree
- ☐ Student
- ☐ Other: \_\_\_\_\_

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